

VA1

~~THE ODES~~
ODES.

PINDAR,

SELECTED FROM THE GREEK
WITH
NOTES AND ILLUSTRATIONS.

H. WEST, D. D. BRISTOL.

M. J. PVE, ESQ^{RS}.

TO WHICH IS PREFIXED
A DISSERTATION
ON THE
OLYMPIC GAMES,
BY THE PRINTER.

VOL. II.

LONDON:

PRINTED BY WHITTAKER AND SONS, 2, N. B. ST. MARKS, LONDON.

FOR THE SALE OF THE ODES, A. D. 1800, AND THE ODES, A. D. 1801, THE
PUBLISHERS, WHITTAKER AND SONS, 2, N. B. ST. MARKS, LONDON, AND
JAMES WILKINSON, 1, N. B. ST. MARKS, LONDON, AND
JAMES WILKINSON, 1, N. B. ST. MARKS, LONDON.

1810.



Printed by J. A.

Printed by J. A. & Co. London
1811.

1811

8e

VA1
1523019

~~5443175019~~
ODES

OF

PINDAR,

TRANSLATED FROM THE GREEK,

WITH

NOTES AND ILLUSTRATIONS.

BY

G. WEST, R. B. GREENE,

AND

H. J. PYE, ESQ^{RS}.

TO WHICH IS PREFIXED,

A DISSERTATION

ON THE

OLYMPIC GAMES,

BY THE FORMER.

VOL. II.

LONDON:

PRINTED BY WHITTINGHAM AND ROWLAND,

Goswell Street;

PUBLISHED BY SUTTABY, EVANCE, AND HUTCHINGS, STATIONERS' COURT, LUDGATE STREET; SHARPE AND HAILES, PICCADILLY; AND TAYLOR AND HESSEY, FLEET STREET.

1810.



CONTENTS.



	Page
<u>MR. West's Preface.....</u>	1
<u>The first Olympic Ode</u>	17
<u>Second.....</u>	31
Third.....	44
<u>Fourth.....</u>	50
Fifth	54
<u>Sixth.....</u>	61
<u>Seventh.....</u>	72
Eighth.....	87
Ninth.....	95
Tenth.....	110
Eleventh.....	118
Twelfth	121
<u>Thirteenth.....</u>	126
<u>Fourteenth.....</u>	137
<u>The first Pythian Ode.....</u>	142
<u>The first Nemean Ode.....</u>	161
<u>The eleventh Nemean Ode.....</u>	172
<u>The second Isthmian Ode.....</u>	179

MR. WEST'S PREFACE.

OF all the great writers of antiquity, no one was ever more honoured and admired while living, as few have obtained a larger and fairer portion of fame after death, than Pindar. Pausanias tells us, that the character of poet was really and truly consecrated in his person, by the god of poets himself¹, who was pleased by an express oracle, to order the inhabitants of Delphi to set apart for Pindar one half of the first-fruit offerings brought by the religious to his shrine; and to allow him a place in his temple; where, in an iron chair, he was used to sit, and sing his hymns in honour of that god. This chair was remaining in the time of Pausanias², (several hundred years after) to whom it was shown as a relict not unworthy of the sanctity and magnificence of that holy place. Pan³ likewise, another musical divinity, is reported to have skipped and jumped for joy, while the nymphs were dancing in honour of the birth of this prince of lyric poetry; and to have been afterwards so

¹ Paus. in Boeot.

² Paus. in Phoc.

³ Philostratus in Icon.

much delighted with his compositions, as to have sung his Odes in the hearing even of the poet himself⁴. Unhappily for us, and indeed for Pindar, those parts of his works which procured him these extraordinary testimonies from the gods (or from mortals rather, who by the invention of these fables meant only to express the high opinion they entertained of this great poet) are all lost: I mean his hymns to the several deities of the heathen world. And even of those writings, to which his less extravagant, but more serious and more lasting glory is owing, only the least, and (according to some people) the worst, part is now remaining. These are his Odes, inscribed to the conquerors in the four sacred games of Greece. By these odes therefore are we now left to judge of the merit of Pindar; as they are the only living evidences of his character.

Among the moderns⁵, those men of learning of the truest taste and judgment, who have read and considered the writings of this author in their original language, have all agreed to confirm the great character given of him by the ancients. And to such who are still able to examine Pindar himself, I shall leave him to stand or fall by his own merit; only bespeaking their candour in my own behalf, if they shall think it worth their while to peruse the following translations of some of his Odes: which I here offer chiefly to the English

⁴ Plut. in Numa.

⁵ See Abbé Fraguier's character of Pindar, printed in the third vol. of *Mémoires de l'Académie Royale*, &c. and Kennet's life of Pindar, in the lives of the Greek Poets.

reader, to whom alone I desire to address a few considerations, in order to prepare him to form a right judgment, and indeed to have any relish of the compositions of this great lyric poet, who notwithstanding must needs appear before him under great disadvantages.

To begin with removing some prejudices against this author, that have arisen from certain writings known by the name of Pindaric Odes, I must insist that very few, which I remember to have read under that title, (not excepting even those written by the admired Mr. Cowley, whose wit and fire first brought them into reputation), have the least resemblance to the manner of the author whom they pretend to imitate, and from whom they derive their name; or if any, it is such a resemblance only as is expressed by the Italian word *caricatura*, a monstrous and distorted likeness. This observation has been already made by Mr. Congreve, in his preface to two admirable Odes, written professedly in imitation of Pindar; and I may add, so much in his true manner and spirit, that he ought by all means to be excepted out of the number of those, who have brought this author into discredit by pretending to resemble him.

Neither has Mr. Cowley, though he drew from the life, given a much truer picture of Pindar in the translations he made of two of his Odes. I say not this to detract from Mr. Cowley, whose genius, perhaps, was not inferior to that of Pindar himself, or either of those other two great poets, Horace and Virgil, whose names have been bestowed upon him, but chiefly to apologize for my having ventured to translate the same Odes; and to

prepare the reader for the wide difference he will find between many parts of his translations and mine.

Mr. Cowley and his imitators (for all the Pindaric writers since his time have only mimicked him, while they fancied they were imitating Pindar) have fallen themselves, and by their examples have led the world, into two mistakes with regard to the character of Pindar: both which are pointed out by Mr. Congreve in the preface above mentioned, and in the following words:

‘The character of these late Pindarics is a bundle of rambling incoherent thoughts, expressed in a like parcel of irregular stanzas, which also consist of such another complication of disproportioned, uncertain, and perplexed verses and rhymes. And I appeal to any reader, if this is not the condition in which these titular Odes appeared.

‘On the contrary, (adds he) there is nothing more regular than the Odes of Pindar, both as to the exact observation of the measures and numbers of his stanzas and verses, and the perpetual coherence of his thoughts. For though his digressions are frequent, and his transitions sudden; yet is there ever some secret connection, which, though not always appearing to the eye, never fails to communicate itself to the understanding of the reader.’

Upon these two points, namely, the regularity of measure in Pindar’s Odes, and the connection of his thoughts, I shall beg leave to make a few observations.

These Odes were all composed to be sung by a Chorus, either at the entertainments given by the conquerors (to whom they were inscribed) or their

friends, on account of their victories; or at the solemn sacrifices made to the gods upon those occasions. They consist generally of three stanzas, of which the following account was communicated to me by a learned and ingenious friend.

‘ Besides what is said of the Greek Ode in the scholiast upon Pindar, I find (says he) the following passage in the scholia on Hephæstion; it is the very last paragraph of those scholia.’

The passage cited by him is in Greek, instead of which I shall insert the translation of it in English.

“ You must know that the ancients (in their Odes) framed two larger stanzas, and one less; the first of the larger stanzas they called *strophe*, singing it on their festivals at the altars of the gods, and dancing at the same time: the second they called *antistrophe*, in which they inverted the dance. The lesser stanza was named the *epode*, which they sung standing still. The *strophe* (as they say) denoted the motion of the higher sphere, the *antistrophe* that of the planets, the *epode* the fixed station and repose of the earth.”

‘ From this passage it appears evident that these Odes were accompanied with dancing; and that they danced one way while the *strophe* was singing, and then danced back again while the *antistrophe* was sung: which shows why those two parts consisted of the same length and measure. Then, when the dancers were returned to the place whence they set out, before they renewed the dance, they stood still while the *epode* was sung.

‘ If the same persons both danced and sung, when we consider how much breath is required for a full song, perhaps one may incline to think,

that the strophe and antistrophe partook something of the recitative manner, and that the epode was the more complete air.

‘ There is a passage in the ancient grammarian, Marius Victorinus, which is much to the same purpose as this above, though he does not distinctly speak of dancing. The passage is this :

“ Pleraque lyricorum carminum, quæ versu, colisque et commatibus componuntur, ex strophe, antistrophe, et epodo, ut Græci appellant, ordinata subsistunt. Quorum ratio talis est. Antiqui deorum laudes carminibus comprehensas, circum aras eorum euntes canebant. Cujus primum ambitum, quem ingrediebantur ex parte dextrâ, strophên vocabant ; reversionem autem sinistrorsum factam, completo priore orbe, antistrophên appellabant. Deinde in conspectu deorum soliti consistere, cantici reliquum consequiebantur, appellantés id Epodon.”

‘ The writers I have quoted speak only of Odes, sung in the temples ; but Demetrius Triclinius, upon the measures of Sophocles, says the same thing upon the odes of the tragic chorus.

‘ What the scholiast upon Hephæstion (cited above) adds about the heavenly motions, &c. is also said by Victorinus, and by Demetrius Triclinius, and likewise by the scholiast on Pindar. Yet I consider this in no other light, than I do the fantastical conceits, with which the writers on music abound. Ptolemy, out of his three books of harmonics, employs one almost entirely upon comparing the principles of music with the motions of the planets, the faculties of the mind, and other such ridiculous imaginations. And Aristides Quinti-

lianus, supposed an older author, is full of the same fooleries. Marius Victorinus has another scheme also, viz. that the dancing forwards and backwards was invented by Theseus, in memory of the labyrinth out of which he escaped. But all this is taking much unnecessary pains to account why, when dancers have gone as far as they can one way, they should return back again; or at least not dance in the same circle, till they are giddy.'

Such was the structure of the Greek Ode, in which the strophe and antistrophe, *i. e.* the first and second stanzas, contained always the same number and the same kind of verses. The epode was of a different length and measure; and if the Ode run out into any length, it was always divided into triplets of stanzas; the two first being constantly of the same length and measure, and all the epodes in like manner corresponding exactly with each other: from all which the regularity of this kind of composition is sufficiently evident. There are indeed some Odes, which consist of strophes, and antistrophes, without any epode; and others which are made up of strophes only, of different lengths and measures. But the greatest number of Pindar's Odes are of the first kind.

I have in the translation retained the names of *strophe* and *antistrophe*, on purpose to imprint the more strongly on the mind of the English reader, the exact regularity observed by Pindar in the structure of his Odes: and have even followed his example in one, which in the original consists only of two strophes.

Another charge against Pindar relates to the supposed wildness of his imagination, his extrava-

gant digressions, and sudden transitions, which leads me to consider the second point, viz. the connection of his thoughts. Upon which I shall say but little in this place, having endeavoured to point out the connection, and account for many of the digressions, in my arguments and notes to the several Odes which I have translated. Here therefore I shall only observe in general, that whoever imagines the victories and praises of the conquerors are the proper subjects of the Odes inscribed to them, will find himself mistaken. These victories indeed gave occasion to these songs of triumph, and are therefore constantly taken notice of by the poet, as are also any particular and remarkable circumstances relating to them, or to the lives and characters of the conquerors themselves: but as such circumstances could rarely furnish out matter sufficient for an Ode of any length, so would it have been an indecency unknown to the civil equality and freedom, as well as to the simplicity, of the age in which Pindar lived, to have filled a poem intended to be sung in public, and even at the altars of the gods, with the praises of one man only; who, besides, was often no otherwise considerable, but as the victory which gave occasion to the Ode had made him. For these reasons the poet, in order to give his poem its due extent, was obliged to have recourse to other circumstances, arising either from the family or country of the conqueror; from the games in which he had come off victorious; or from the particular deities who had any relation to the occasion, or in whose temples the Ode was intended to be sung. All these and many other particulars, which the reading the Odes of

Pindar may suggest to an attentive observer, gave hints to the poet, and led him into those frequent digressions, and quick transitions, which it is no wonder should appear to us at this distance of time and place both extravagant and unaccountable. Some of these are indicated in the notes upon the ensuing Odes.

Upon the whole, I am persuaded that whoever will consider the Odes of Pindar with regard to the manners and customs of the age in which they were written; the occasions which gave birth to them; and the places in which they were intended to be recited; will find little reason to censure Pindar for want of order and regularity in the plans of his compositions. On the contrary, perhaps, he will be inclined to admire him for raising so many beauties from such trivial hints; and for kindling, as he sometimes does, so great a flame from a single spark, and with so little fuel.

There is still another prejudice against Pindar, which may rise in the minds of those people who are not thoroughly acquainted with ancient history, and who may therefore be apt to think meanly of Odes inscribed to a set of conquerors, whom possibly they may look upon only as so many prize-fighters and jockeys. To obviate this prejudice, I have prefixed to my translation of Pindar's Odes, a Dissertation on the Olympic Games: in which the reader will see what kind of persons these conquerors were, and what was the nature of those famous games; of which every one, who has but just looked into the history of Greece, must know enough to desire to be better acquainted with them. The collection is as full as I have been able to make

it, assisted by the labours of a learned Frenchman, Pierre du Faur, who in his book, entitled 'Agonisticon,' hath gathered almost every thing that is mentioned in any of the Greek or Latin writers relating to the Grecian Games, which he has thrown together in no very clear order; as is observed by his countryman Mons. Burette, who hath written several pieces on the subject of the gymnastic exercises, inserted in the second volume of 'Memoires de l'Academie Royale,' &c. printed at Amsterdam, 1719. In this dissertation I have endeavoured to give a complete History of the Olympic Games; of which kind there is not, that I know of, any treatise now extant; those written upon this subject by some of the ancients being all lost, and not being supplied by any learned modern; at least, not so fully as might have been done, and as so considerable an article of the Grecian antiquities seemed to demand. As I flatter myself that even the learned reader will in this dissertation meet with many points which have hitherto escaped his notice, and much light reflected from thence upon the Odes of Pindar in particular, as well as upon many passages in other Greek writers; I shall rather desire him to excuse those errors and defects which he may happen to discover in it, than apologize for the length of it.

Having now removed the chief prejudices and objections which have been too long and too generally entertained against the writings of Pindar, I need say but little of his real character, as the principal parts of it may be collected from the very faults imputed to him; which are indeed no other than the excesses of great and acknowledged

beauties, such as a poetical imagination, a warm and enthusiastic genius, a bold and figurative expression, and a concise and sententious style. These are the characteristical beauties of Pindar; and to these his greatest blemishes, generally speaking, are so nearly allied, that they have sometimes been mistaken for each other. I cannot however help observing, that he is so entirely free from any thing like the far-fetched thoughts, the witty extravagancies, and puerile *conceits* of Mr. Cowley and the rest of his imitators, that I cannot recollect so much as even a single antithesis in all his Odes.

Longinus indeed confesses, that Pindar's flame is sometimes extinguished, and that he now and then sinks unexpectedly and unaccountably; but he prefers him, with all his faults, to a poet, who keeps on in one constant tenor of mediocrity; and who, though he seldom falls very low, yet never rises to those astonishing heights, which sometimes make the head even of a great poet giddy, and occasion those slips which they at the same time excuse.

But notwithstanding all that has or can be said in favour of Pindar, he must still appear, as I before observed, under great disadvantages; especially to the English reader. Much of this fire, which formerly warmed and dazzled all Greece, must necessarily be lost even in the best translation. Besides, to say nothing of many beauties peculiar to the Greek, which cannot be expressed in English, and perhaps not in any other language, there are in these Odes so many references to secret history, so many allusions to persons, things, and places, now altogether unknown; and which, were they known, would very little interest or affect the

reader; and withal, such a mixture of mythology and antiquity, that I almost despair of their being relished by any, but those who have, if not a great deal of classical learning, yet somewhat at least of an antique and classical taste.

Every reader, however, may still find in Pindar something to make amends for the loss of those beauties, which have been set at too great a distance, and in some places worn off and obliterated by time; namely, a great deal of good sense, many wise reflections, and many moral sentences, together with a due regard to religion; and from hence he may be able to form to himself some idea of Pindar as a man, though he should be obliged to take his character as a poet from others.

But that he may not for this rely altogether upon my opinion, I shall here produce the testimonies of two great poets, whose excellent writings are sufficient evidences both of their taste and judgment. The first was long and universally admired, and is still as much regretted by the present age: the latter, who wrote about seventeen hundred years ago, was the light and ornament of the politest and most learned age of Rome. And though even to him, Pindar, who lived some centuries before him, must have appeared under some of the disadvantages above mentioned, yet he had the opportunity of seeing all his works, which were extant in his time, and of which he hath given a sort of catalogue, together with their several characters: an advantage which the former wanted, who must therefore be understood to speak only of those Odes which are now remaining. And indeed he alludes to those only, in the following pas-

sage of his Temple of Fame. Pope's works, small edit. vol. iii. p. 17.

* Four swans sustain a car of silver bright¹,
With heads advanc'd, and pinions stretch'd for flight:
Here like some furious prophet Pindar rode,
And seem'd to labour with the' inspiring god:
Across the harp a careless hand he flings,
And boldly sinks into the sounding strings.
The figur'd games of Greece the column grace,
Neptune and Jove survey the rapid race:
The youths hang o'er their chariots as they run;
The fiery steeds seem starting from the stone;
The champions in distorted postures threat;
And all appear'd irregularly great.

The other passage is from Horace, lib. iv. ode 2,
viz.

Pindarum quisquis studet æmulari, &c.

which, for the benefit of the English reader, I
have thus translated.

He, who aspires to reach the towering height
Of matchless Pindar's heaven-ascending strain,
Shall sink, unequal to the arduous flight,
Like him, who falling nam'd the' Icarian main:
Presumptuous youth! to tempt forbidden skies!
And hope above the clouds on waxen plumes to rise!

Pindar, like some fierce torrent swoll'n with show'rs,
Or sudden cataracts of melting snow,
Which from the Alps its headlong deluge pours,
And foams and thunders o'er the vales below,

⁶ *Four swans sustain, &c.*] Pindar, being seated in a chariot, alludes to the horse-races he celebrated in the Grecian Games. The swans are emblems of poetry: their soaring posture intimates the sublimity and activity of his genius. Neptune presided over the Isthmian, and Jupiter over the Olympian games. This note is of the same author.

With desultory fury borne along,
Rolls his impetuous, vast unfathomable song.

The Delphic laurel ever sure to gain ;
Whether with lawless Dithyrambic rage
Wild and tumultuous flows the sounding strain ;
Or in more order'd verse sublimely sage
To gods and sons of gods his lyre he strings,
And of fierce Centaurs slain, and dire Chimera sings.

Or whether Pisa's victors be his theme,
The valiant champion and the rapid steed ;
Who from the banks of Alpheus' sacred stream,
Triumphant bear Olympia's olive meed ;
And from their bard receive the tuneful boon,
Richer than sculptur'd brass, or imitating stone.

Or whether with the widow'd mourner's tear,
He mingles soft his Elegiac song ;
With Dorian strains to deck the' untimely bier
Of some disastrous bridegroom fair and young ;
Whose virtues, in his deifying lays,
Through the black gloom of death with starlike radiance blaze.

When to the clouds, along the' ethereal plain,
His airy way the Theban swan pursues,
Strong rapid gales his sounding plumes sustain :
While, wondering at his flight, my timorous Muse
In short excursions tires her feeble wings,
And in sequester'd shades and flowery gardens sings.

There, like the bee, that from each odorous bloom
Each fragrant offspring of the dewy field,
With painful art, extracts the rich perfume.
Solicitous her honied dome to build ;
Exerting all her industry and care,
She toils with humble sweets her meaner verse to rear-

The remainder of this Ode has no relation to the
present subject, and is therefore omitted.

ODES
OF
PINDAR.

TRANSLATED FROM THE GREEK.



Olympiacæ miratus præmia palmæ.

VIRG. Geo. l. iii.



Dr. Warton's Ode, occasioned by reading Mr. West's translation of Pindar, is not reprinted here, as it will be found in the 'Cabinet Poets,' Part XXV.

THE
FIRST OLYMPIC ODE,

BY MR. WEST.

THIS Ode is inscribed to Hiero of Syracuse, who, in the seventy-third Olympiad, obtained the victory in the race of single horses.

ARGUMENT.

THE subject of this Ode being a victory obtained by Hiero in the Olympic games, Pindar sets out with showing the superiority and pre-eminence of those games over all others; among which, he says, they hold the same rank, as water (which, according to the opinion of Thales and other philosophers, was the original of all things) among the elements, and gold among the gifts of fortune. Wherefore, (continues he) O my heart! if thou art inclined to sing of games, it would be as absurd to think of any other but the Olympic games, as to look for stars in the sky, when the sun is shining in his meridian glory: especially as all the guests at Hiero's table (among which number it is not improbable that Pindar was one at this time) are singing Odes upon that subject. From the mention of Hiero, he falls into a short panegyric upon his virtues, and then passes to what gave occasion to this Ode, viz. his Olympic victory; under which head he makes honourable mention of his horse, Phœnicus, (for that was

his name) who gained the victory, and spread his master's glory as far as Pisa, or Olympia, the ancient residence of Pelops the son of Tantalus: into a long account of whom he digresses; and ridiculing, as absurd and impious, the story of his having been cut to pieces by his father Tantalus, boiled and served up at an entertainment given by him to the gods, relates another story, which he thought more to the honour both of Pelops and the gods. This relation he concludes with the account of Pelops vanquishing Œnomaus, king of Pisa, in the chariot race, and by that victory gaining his daughter Hippodamia, settling at Pisa, and being there honoured as a god. From this relation the poet falls again naturally into an account of the Olympic games, and after a short reflection upon the felicity of those who gained the Olympic crown, returns to the praises of Hiero; with which, and some occasional reflections on the prosperity of Hiero, to whom he wishes a continuance of his good fortune and a long reign, he closes his Ode.

STROPHE I.

CHIEF of nature's works divine,
Water claims the highest praise :
Richest offspring of the mine,
Gold, like fire, whose flashing rays,
From afar conspicuous, gleam
Through the night's involving cloud,
First in lustre and esteem,
Decks the treasures of the proud :
So among the lists of fame
Pisa's honour'd games excel ;
Then to Pisa's glorious name
Tune, O muse, thy sounding shell !

ANTISTROPHE I.

Who along the desert air
 Seeks the faded starry train,
 When the sun's meridian car
 Round illumes the' ethereal plain?
 Who a nobler theme can chioose
 Than Olympia's sacred games!
 What more apt to fire the muse,
 When her various songs she frames?
 Songs in strains of wisdom dress'd
 Great Saturnius to record,
 And by each rejoicing guest
 Sung at Hiero's feastful board.

EPODE I.

In pastoral Sicilia's fruitful soil
 The righteous sceptre of imperial pow'r
 Great Hiero wielding, with illustrious toil
 Plucks every blooming virtue's fairest flow'r,
 His royal splendour to adorn:
 Nor doth his skilful hand refuse
 Acquaintance with the tuneful muse,
 When round the mirthful board the harp is borne¹.

¹ *When round the mirthful board, &c.* This, it seems, was a custom among the ancients: at their entertainments a harp was carried round the table, and presented to every guest, which if any one refused out of ignorance or unskillfulness, he was looked upon as illiterate or ill-bred,

STROPHE II.

Down then from the glittering nail
 Take, O muse, thy Dorian² lyre ;
 If the love of Pisa's vale³
 Pleasing transports can inspire,
 Or the rapid-footed steed
 Could with joy thy bosom move,
 When, unwhip'd, with native speed
 O'er the dusty course he drove !
 And where, deck'd with olives, flows,
 Alpheus⁴, thy immortal flood,
 On his lord's triumphant brows
 The Olympic wreath bestow'd :

ANTISTROPHE II.

Hiero's royal brows, whose care
 Tends the courser's noble breed ;
 Pleas'd to nurse the pregnant mare,
 Pleas'd to train the youthful steed.

² The epithet Dorian is here given to the lyre, to signify that this Ode was adapted to the Dorian mood, the most solemn and pompous of the three kinds of Grecian music: the other two were the Lydian and Phrygian.

³ *Pisa's vale.*] Pisa was a town in the territory of Elis, where the Olympic games were held; often confounded, especially by the poets, with Elis, though they were distant from each other about fifty stades. The name of Hiero's horse was Pherenicus.

⁴ Alpheus was a river in Elis, upon whose banks the games were celebrated. The Olympic crown was composed of olive branches, of which plant there were large groves at Olympia. Alpheus was there worshipped as a god.

Now on that heroic land
His far-beaming glories beat,
Where with all his Lydian band
Pelops fix'd his honour'd seat :
Pelops⁵, by the god belov'd,
Whose strong arms the globe embrace ;
When by Jove's high orders mov'd
Clotho bless'd the healing vase.

EPODE II.

Forth from the caldron to new life restor'd,
Pleas'd with the lustre of his ivory arm,
Young Pelops rose ; so ancient tales record,
And oft these tales unheeding mortals charm ;
While gaudy fiction, deck'd with art,
And dress'd in every winning grace,
To truth's unornamented face
Preferr'd, seduces oft the human heart.

⁵ The fabulous story of Pelops is this : Tantalus, the father of Pelops, being in his turn to make a dinner for the gods, and having nothing fit to give them, killed his son Pelops, and after having cut him in pieces and boiled him, set his flesh upon the table ; but Jupiter discovering the impious cheat, ordered Mercury to put the members again into the caldron, whence, by the power of the Fates, the hand-maids of Jupiter, Pelops came out alive again ; but to supply the loss of his arm, (devoured it seems by Ceres or Thetis, who were more hungry, or less cunning than Jupiter,) the Fates bestowed upon him an arm of ivory. This story Pindar with justice ridicules, as reflecting upon the gods ; though, perhaps, that which he substitutes in its place may be liable to the same objection. His moral however is very good. Clotho was one of the three destinies.

STROPHE III.

Add to these sweet poësy,
Smooth enchantress of mankind !
Clad in whose false majesty
Fables easy credit find.
But ere long the rolling year
The deceitful tale explodes :
Then, O man ! with holy fear
Touch the characters of gods.
Of their heavenly nature say
Nought unseemly, nought profane,
So shalt thou due honour pay,
So be free from guilty stain.

ANTISTROPHE III.

Differing then from ancient fame,
I thy story will record :
How the gods invited came
To thy father's genial board ;
In his turn the holy feast
When on Sipylus⁶ he spread ;
To the tables of the bless'd
In his turn with honour led.
Neptune then thy lovely face,
Son of Tantalus, survey'd,
And with amorous embrace
Far away the prize convey'd.

EPODE III.

To the high palace of all-honour'd Jove
With Pelops swift the golden chariot rolls.
There, like more ancient Ganymede, above
For Neptune he prepares the nectar'd bowls.

⁶ Sipylus was a mountain, or, as some say, a town in Lydia.

But for her vanish'd son in vain
 When long his tender mother sought,
 And tidings of his fate were brought
 By none of all her much-inquiring train ;

STROPHE IV.

O'er the envious realm with speed
 A malicious rumour flew,
 That, his heavenly guests to feed,
 Thee thy impious father slew :
 In a caldron's seething flood
 That thy mangled limbs were cast,
 Thence by each voracious god
 On the board in messes plac'd.
 But shall I the bless'd abuse ?
 With such tales to stain her song
 Far, far be it from my muse !
 Vengeance waits the' unhallow'd tongue.

ANTISTROPHE IV.

Sure, if e'er to man befel
 Honour from the powers divine,
 Who on high Olympus dwell,
 Tantalus, the lot was thine.
 But, alas ! his mortal sense
 All too feeble to digest
 The delights of bliss immense,
 Sicken'd at the heavenly feast.
 Whence, his folly to chastise,
 O'er his head with pride elate,
 Jove, great father of the skies,
 Hung a rock's enormous weight ⁷.

⁷ There are many other different accounts of the punishment and the crime of Tantalus, founded on no better authority than

EPODE IV.

Now vainly labouring with incessant pains
 The' impending rock's expected fall to shun,
 The fourth distressful instance he remains
 Of wretched man by impious pride undone ;
 Who to his mortal guests convey'd
 The' incorruptible food of gods,
 On which in their divine abodes
 Himself erst feasting was immortal made.

STROPHE V.

Vain is he, who hopes to cheat
 The all-seeing eyes of heaven :
 From Olympus' blissful seat,
 For his father's theft, was driven,
 Pelops, to reside once more
 With frail man's swift-passing race.
 Where (for now youth's blowing flow'r
 Deck'd with opening pride his face ;
 And with manly beauty sprung
 On each cheek the downy shade)
 Ever burning for the young,
 Hymen's fires his heart invade.

ANTISTROPHE V.

Anxious then the' Elean bride ⁸
 From her royal sire to gain,
 Near the billow-beaten side
 Of the foam-besilver'd main.

this, viz. the word of a poet; with which, for that reason, I shall not trouble the reader. The other three persons here alluded to, are Sisyphus, Tityus, and Ixion. There are other interpretations put upon this passage, which the learned may see in the Greek scholiast.

⁸ Hippodamia, the daughter of CEnomaus king of Pisa, who

Darkling and alone he stood,
 Invoking oft the name
 Of the trident-bearing god,
 Straight the trident-bearer came :
 ' If the sweet delights of love,
 Which from beauty's queen descend,
 Can thy yielding bosom move,
 Mighty god, my cause befriend !

EPODE V.

' With strong prevention let thy hand control
 The brazen lance of Pisa's furious king ;
 And to the honours of the' Elean goal
 Me with unrival'd speed in triumph bring.
 Transfix'd by his unerring spear,
 Already thirteen youths have died,
 Yet he persists with cruel pride,
 Hippodamia's nuptials to defer.

being extremely fond of his daughter (the most beautiful woman of her time) and therefore unwilling to part with her, obliged every one who sought her in marriage, to contend with him in the chariot race ; in which he doubted not of obtaining the victory, as his horses were noted for strength and swiftness. The beauty of the lady encouraged many lovers, (thirteen, as Pindar says,) to enter the lists, notwithstanding the terrible consequences of their being vanquished ; for CEnomachus, not contented with refusing his daughter to these unsuccessful lovers, killed them with his spear, when he overtook them in the race. Pelops however, depending on the aid of Neptune, the inventor, or creator rather, of horses, and encouraged by Hippodamia, (who, according to Apollodorus, rode with him in the chariot, and assisted him with her advice) accepted the conditions, and gained the victory ; though, it seems, he was more indebted to the charioteer of CEnomachus, than to Neptune. The charioteer was bribed : and his master thrown out of the chariot, which broke down just as he had overtaken Pelops, and was going to transfix him with his spear.

STROPHE VI.

In the paths of dangerous fame
 Trembling cowards never tread :
 Yet since all of mortal frame
 Must be number'd with the dead,
 ' Who in dark inglorious shade
 Would his useless life consume,
 And with deedless years decay'd,
 Sink unhonour'd to the tomb ?
 I that shameful lot disdain ;
 I this doubtful list will prove ;
 May my vows from thee obtain
 Conquest, and the prize of love.'

ANTISTROPHE VI.

Thus he pray'd, and mov'd the god ;
 Who, his bold attempt to grace,
 On the favour'd youth bestow'd
 Steeds unwearied in the race ;
 Steeds, with winged speed endued,
 Harness'd to a golden car.
 So was Pisa's king subdued ;
 Pelops so obtain'd the fair ;
 From whose womb, a noble brood,
 Six illustrious brothers came,
 All with virtuous minds endow'd,
 Leaders all of mighty fame.

EPODE VI.

Now in the solemn service of the dead,
 Rank'd with immortal gods, great Pelops shares⁹ ;
 While to his altar, on the wat'ry bed
 Of Alpheus rais'd, from every clime repairs

⁹ Now in the solemn service of the dead,
 Rank'd with immortal gods, great Pelops shares ;

The wondering stranger, to behold
The glories of the' Olympic plain;
Where, the resplendent wreath to gain,
Contend the swift, the active, and the bold.

STROPHE VII.

Happy he ¹⁰, whose glorious brow
Pisa's honour'd chaplets crown!
Calm his stream of life shall flow,
Shelter'd by his high renown.
That alone is bliss supreme,
Which, unknowing to decay,
Still with ever-shining beam
Gladdens each succeeding day.
Then for happy Hicro weave
Garlands of Æolian strains;
Him these honours to receive
The Olympic law ordains.

We learn from the younger scholiast of Pindar, that the young men of Peloponnesus were accustomed, upon the anniversary of the funeral of Pelops, to lash themselves with scourges; offering to him by that means a kind of libation of their own blood; to which custom Pindar is here supposed to allude. The old schollast, however, seems to think that no more is signified here, than that Pelops died, was magnificently buried, and worshipped afterwards as a god. That he was worshipped by the Eleans with great devotion, we are told both by Pausanias and the scholiast; the last of whom informs us, that the people of Elis sacrificed to Pelops before Jupiter, alleging, for their so doing, the authority of Hercules.

¹⁰ *Happy he, &c.*] Of the advantages accruing from an Olympic victory, I have spoken at large in the Dissertation; to which therefore I refer the reader.

ANTISTROPHE VII.

Nor more worthy of her lay
 Can the muse a mortal find;
 Greater in imperial sway,
 Richer in a virtuous mind;
 Heaven, O king, with tender care
 Waits thy wishes to fulfil.
 Then ere long will¹ I prepare,
 Plac'd on Chronium's sunny hill¹¹,
 Thee in sweeter verse to praise,
 Following thy victorious steeds;
 If to prosper all thy ways
 Still thy guardian god proceeds.

EPODE VII.

Fate hath in various stations rank'd mankind:
 In royal powers the long gradations end.
 By that horizon prudently confin'd,
 Let not thy hopes to further views extend.
 Long may'st thou wear the regal crown,
 And may thy bard his wish receive,
 With thee, and such as thee to live¹²,
 Around his native Greece for wisdom known.

¹¹ This hill was near the Stadium at Olympia, so that from thence might be seen the races, &c.

¹² *With thee, and such as thee to live.*] As Pindar is said to have conversed with Hiero, I think we may, from these words, and some other expressions up and down this Ode, particularly from his calling Hiero *Ἡέρο* or host (l. 165 of the original) form no improbable conjecture, that Pindar was present at the entertainment given by Hiero on occasion of his Olympic victory. It is also probable from the 15th, 16th, and 17th lines of the original, that there were other poets present besides Pindar; perhaps Simonides and Bacchylides, who, as well as

our poet, composed a hymn upon this occasion. There is at least a fragment of an ode, made by Bacchylides, cited by the scholiast, in which this very horse of Hiero, named Pherenikos, is celebrated for having gained a victory in the Olympic games. These conjectures (for I would not put them off for any thing more than conjectures) will give some light to these two passages,

οἷα παίζομεν φίλαν
ἄνδρες ἄμφ' ἑαυτῶν
τραπέζαν.

and

— ἀλλὰ Δωρίαν αἶ-
πὸ φόρμιγγα πασσάλῃ
λάμβαν'.

When round the mirthful board the harp is borne;

and

Down then from the glittering nail
Take, O muse, thy Dorian lyre.

From which passages we may collect, that the guests of Hiero (and he among the rest, according to the custom mentioned in note the first) having either sung, or accompanied some ode, whose subject was taken, in all likelihood, from some circumstance relating to the Olympic games; and it being now come to Pindar's turn to perform; he, after praising in general terms the subject of their songs, (the Olympic games) the skill and wisdom of those who had performed before him, the magnificence and other royal virtues of Hiero, and particularly his knowledge and performance in music; calls, as it were in a poetical rapture, for his harp, (which we may suppose, agreeably to the custom of those times, hung in the chamber near him) and entertains the company with an ode on the founder of the Olympic games; which he, with many others, derives from Pelops the son of Tantalus, who is said to have celebrated them on the occasion of the funeral of Oenomaus. In this view there appears to be great propriety and beauty, not in the two above-cited passages only, but in many of the preceding verses also of this Ode; but this I submit to the judgment of the learned reader.

Hiero, in this Ode, is more than once styled king; and yet we are left in the dark as to the city or people over which he reigned at this time: all we know is, that it could not be the city of Syracuse, notwithstanding he chose to denominate himself of that city when he entered himself a candidate for the Olympic crown; for he did not come to the crown of Syracuse till after the death of his brother Gelo, which happened in the 75th Olympiad, many years after the date of the victory here celebrated by Pindar. See Pythian Ode I. note 5.

THE
SECOND OLYMPIC ODE,

BY MR. WEST.

THIS ode is inscribed to Theron king of Agrigentum, who came off conqueror in the race of chariots drawn by four horses, in the seventy-seventh Olympiad.

ARGUMENT.

THE poet, in answer to the question, what god, what hero, and what mortal he should sing? (with which words this Ode immediately begins) having named Jupiter and Hercules, not only as the first of gods and heroes, but as they were peculiarly related to his subject; the one being the protector, and the other the founder of the Olympic games; falls directly into the praises of Theron: by this method artfully insinuating, that Theron held the same rank among all mortals, as the two former did among the gods and heroes. In enumerating the many excellences of Theron, the poet, having made mention of the nobility of his family, (a topic seldom or never omitted by Pindar) takes occasion to lay before him the various accidents and vicissitudes of human life, by instances drawn from the history of his own ancestors, the founders of Agrigentum; who, it seems, underwent many difficulties before they could

build and settle themselves in that city : where afterwards, indeed, they made a very considerable figure, and were rewarded for their past sufferings with wealth and honour ; according to which method of proceeding, the poet (alluding to some misfortunes that had befallen Theron) beseeches Jupiter to deal with their posterity, by recompensing their former afflictions with a series of peace and happiness for the future ; in the enjoyment of which, they would soon lose the memory of whatever they had suffered in times past : the constant effect of prosperity being to make men forget their past adversity ; which is the only reparation that can be made to them for the miseries they have undergone. The truth of this position he makes appear from the history of the same family ; by the further instances of Semele, Ino, and Thersander ; and, lastly, of Theron himself, whose former cares and troubles, he insinuates, are repaid by his present happiness and victory in the Olympic games : for his success in which, the poet however intimates, that Theron was no less indebted to his riches than to his virtue, since he was enabled by the one, as well as disposed by the other, to undergo the trouble and expense that was necessary to qualify him for a candidate for the Olympic crown in particular, and, in general, for the performance of any great and worthy action : for the words are general. From whence he takes occasion to tell him, that the man who possesses these treasures, viz. riches and virtue, (that is, the means and the inclination of doing good and great actions) has the further satisfaction of knowing, that he shall be rewarded for it hereafter ; and go among the heroes into the Fortunate Islands (the Paradise of the ancients) which he here describes ; some of whose inhabitants are likewise mentioned by way of inciting Theron to an imitation of their actions ; as Peleus, Cadmus, and Achilles. Here the poet, finding himself, as well from the abundance of matter, as from the fertility of his own genius, in danger of wandering too far from his subject, recalls his muse, and returns to the praises of Theron ; whose beneficence and generosity (he tells us) were not to be equalled ; with which, and with some reflections upon the enemies and maligners of Theron, he concludes.

STROPHE I.

YE choral hymns, harmonious lays,
 Sweet rulers of the lyric string;
 What god, what hero's godlike praise,
 What mortal shall we sing?
 With Jove, with Pisa's ¹ guardian god,
 Begin, O muse, the' Olympic ode.
 Alcides, Jove's heroic son,
 The second honours claims;
 Who, offering up the spoils from Augeas won,
 Establish'd to his sire the' Olympic games;
 Where bright in wreaths of conquest Theron shone.
 Then of victorious Theron sing!
 Of Theron hospitable, just, and great!
 Fam'd Agrigentum's ² honour'd king,
 The prop and bulwark of her towering state;
 A righteous prince! whose flowering virtues grace
 The venerable stem of his illustrious race :

¹ Pisa and Olympia have by many been mistaken for the same place; however, Olympia stood in the territory of Pisa, and not far distant from it.

² Agrigentum (in Greek Agragas) was a town in Sicily, situated upon a river of the same name, which I therefore call 'her kindred flood.' The poet, a little after, gives it the epithet of sacred; an epithet but ill accounted for, in my opinion, by the commentators upon this author; for which reason I shall not trouble the reader with what they say upon it, nor with the different histories they give of the ancestors of Theron, who built that city. The reader will understand from the poet himself, that they went through many difficulties, &c. which is sufficient: the same may be said with regard to Theron; the particulars of whose history are very imperfectly related.

ANTISTROPHE 1.

A race, long exercis'd in woes,
 Ere, smiling o'er her kindred flood,
 The mansion of their wish'd repose,
 Their sacred city stood ;
 And through amaz'd Sicilia shone
 The lustre of their fair renown.
 Thence, as the milder fates decreed,
 In destin'd order born,
 Auspicious hours with smoother pace succeed ;
 While power and wealth the noble line adorn,
 And public favour, virtue's richest meed.
 O son of Rhea³, god supreme !
 Whose kingly hands the Olympian sceptre wield !
 Rever'd on Alpheus' sacred stream !
 And honour'd most in Pisa's listed field !
 Propitious listen to my soothing strain !
 And to the worthy sons their father's rights maintain !

EPODE I.

Peace on their future life, and wealth bestow ;
 And bid their present moments calmly flow.
 The deed once done no power can abrogate,
 Not the great sire of all things, time, nor fate.
 But sweet oblivion of disastrous care,
 And good succeeding, may the wrong repair.
 Lost in the brightness of returning day,
 The gloomy terrors of the night decay ;
 When Jove commands the sun of joy to rise,
 And opens into smiles the cloud-envelop'd skies.

³ Rhea was the wife of Saturn, and mother of Jupiter.
 Alpheus was a river of Elis, upon whose banks was the Olympic Stadium, in which the games were performed.

STROPHE II.

Thy hapless daughters' ⁴ various fate
This moral truth, O Cadmus, shows ;
Who, vested now with godlike state,
On heavenly thrones repose ;

⁴ Theron was descended from Cadmus ; the instances therefore of Semele and Ino, daughters to Cadmus, are extremely proper and well chosen by the poet ; as they tend not only to illustrate the truth he would inculcate by these examples, but to do honour to Theron, by showing that he was related to deities.

The story of these goddesses is as follows. Juno, having discovered that her husband Jupiter was in love with Semele, the daughter of Cadmus, disguised herself in the shape of an old woman, and under that appearance prevailed with the young lady (not a little proud of so great a lover) to insist upon his granting her request, whatever it should be ; as giving her at once an undeniable evidence, both of his divinity and his love. Having obtained that promise, she was to require him, in the next place, to visit her with all those emblems and appurtenances of divine majesty, wherewith he was wont to go to the bed of Ino. The first part of her petition being obtained, the second, it seems, could not be refused ; to the great grief of Jupiter, who was thus ensnared, by the artifices of Juno, by his own fondness, and the vanity and curiosity of Semele, to destroy his mistress. He came attended with his thunders and his lightnings, in whose flames poor Semele perished. Jupiter however did all he could to repair the fatal error ; for he not only saved the life of her young infant Bacchus, but bestowed both upon him and her celestial honours and immortal life. The scholiast tells us, that Semele was always painted with remarkably long hair ; a circumstance which I mention only for the sake of observing, that I doubt not but many expressions, and perhaps whole passages in Pindar, which to us appear either impertinent or obscure, were, at the time he wrote them, not only very intelligible, but very apposite and beautiful allusions to some custom, some history, some peculiarity in the life or person of those he mentions ; or perhaps to some noted picture or statue ; as in the present passage relating to Semele, and others

And yet affliction's thorny road
 In bitter anguish once they trod.
 But bliss superior hath eras'd
 The memory of their woe ;
 While Semele, on high Olympus plac'd,
 To heavenly zephyrs bids her tresses flow,
 Once by devouring lightnings all defac'd.
 There with immortal charms improv'd,
 Inhabitant of heaven's serene abodes
 She dwells, by virgin Pallas lov'd,
 Lov'd by Saturnius, father of the gods ;
 Lov'd by her youthful son, whose brows divine,
 In twisting ivy bound, with joy eternal shine.

ANTISTROPHE II.

To Ino, goddess of the main,
 The Fates an equal lot decree,
 Rank'd with old Ocean's Nereid-train,
 Bright daughters of the sea.
 Deep in the pearly realms below,
 Immortal happiness to know.
 But here our day's appointed end
 To mortals is unknown ;
 Whether distress our period shall attend,
 And in tumultuous storms our sun go down,
 Or to the shades in peaceful calms descend.

that I shall take notice of in the course of these observations. Athamas, the husband of Ino, the other daughter of Cadmus, being, by the instigation likewise of Juno, struck by the Furies with madness ; and having seized upon one of his children, which his wife, whom he then took for a lioness, held in her arms ; she in a fright fled away with the other, and cast him and herself headlong into the sea, where Neptune, taking pity of her, converted them both into deities of the sea.

For various flows the tide of life,
Obnoxious still to fortune's veering gale ;
Now rough with anguish, care, and strife,
O'erwhelming waves the shatter'd bark assail :
Now glide serene and smooth the limpid streams ;
And on the surface play Apollo's golden beams.

EPODE II.

Thus, fate, O Theron, that with bliss divine
And glory once enrich'd thy ancient line,
Again reversing every gracious deed,
Woe to thy wretched sires and shame decreed ;
What time, encountering on the Phocian plain,
By luckless Œdipus was Laius slain.
To parricide by fortune blindly led,
His father's precious life the hero shed ;
Doom'd to fulfil the oracles of heaven, [given.
To Thebes' ill destin'd king⁵ by Pythian Phœbus

⁵ Laius king of Thebes, inquiring of the Delphic or Pythian Oracle about children, was told that he should have a son, but that he was destined to die by the hands of that son : for this reason, as soon as Œdipus was born, he gave him to a shepherd to be murdered ; who, in execution of those orders, left him in the fields where he might be starved to death ; but being found there by another shepherd, and by him presented to the wife of Polybus king of Corinth, she bred him up for her own child. But when he grew up, and came to understand that he was not the son of Polybus, he went in search of his own father, met him by accident in Phocis, and in a tumult slew him, without knowing him indeed to be his father ; but not without incurring the displeasure of the gods by so horrid a parricide, though he was predestined to it by their own decree. Erinnys, the goddess of vengeance, observed the murder, (as the poet expresses it) and, to revenge it, stirred up that discord between his two sons Æteocles and Polynices, that they slew each other in battle.

STROPHE III.

But with a fierce avenging eye
 Erinnys the foul murder view'd,
 And bade his warring offspring die,
 By mutual rage subdued.
 Pierc'd by his brother's hateful steel
 Thus haughty Polynices fell.
 Thersander ⁶, born to calmer days,
 Surviv'd his falling sire,
 In youthful games to win immortal praise;
 Renown in martial combats to acquire,
 And high in power the' Adrastian house to raise.
 Forth from this venerable root
 Ænesidamus ⁷ and his Theron spring;
 For whom I touch my Dorian flute,
 For whom triumphant strike my sounding string.
 Due to his glory is the' Aonian strain, [plain.
 Whose virtue gain'd the prize in fam'd Olympia's

ANTISTROPHE III.

Alone in fam'd Olympia's sand
 The victor's chaplet Theron wore;
 But with him on the' Isthmian strand,
 On sweet Castalia's shore,
 The verdant crowns, the proud reward
 Of victory his brother ⁸ shar'd,

⁶ Thersander was the son of Polynices by Argia the daughter of Adrastus, whence mention is here made of the Adrastian house, which he is said to have raised, because he afterwards revenged upon the Thebans, the injuries and disgrace that his grandfather Adrastus had suffered before Thebes, when he came to the assistance of Polynices. Thersander was one of those heroes, who went to the war of Troy.

⁷ Ænesidamus was the father of Theron.

⁸ Xenocrates. The Isthmian games were celebrated at the

Copartner in immortal praise,
As warm'd with equal zeal
The light-foot courser's generous breed to raise,
And whirl around the goal the fervid wheel,
The painful strife Olympia's wreath repays :
But wealth with nobler virtue join'd
The means and fair occasions must procure ;
In glory's chase must aid the mind,
Expense, and toil, and danger to endure ;
With mingling rays they feed each other's flame,
And shine the brightest lamp in all the sphere of fame.

EPODE III.

The happy mortal, who these treasures shares,
Well knows what fate attends his generous cares ;
Knows, that beyond the verge of life and light,
In the sad regions of infernal night,
The fierce, impracticable, churlish mind,
Avenging gods and penal woes shall find ;
Where strict inquiring justice shall bewray
The crimes committed in the realms of day.
The' impartial judge the rigid law declares,
No more to be revers'd by penitence or prayers.

STROPHE IV.

But in the happy fields of light,
Where Phœbus with an equal ray
Illuminates the balmy night,
And gilds the cloudless day,

Isthmus of Corinth, whence they took their name ; and the Pythian games were celebrated upon the banks of the river Castalia. The Isthmian crown was composed either of parsley, or the branches of the pine-tree (for they were both used at different times) ; and the Pythian crown was made of laurel.

In peaceful, unmolested joy,
 The good their smiling hours employ.
 Them no uneasy wants constrain
 To vex the' ungrateful soil,
 To tempt the dangers of the billowy main,
 And break their strength with unabating toil,
 A frail disastrous being to maintain.
 But in their joyous calm abodes,
 The recompense of justice they receive ;
 And in the fellowship of gods
 Without a tear eternal ages live.
 While, banish'd by the fates from joy and rest,
 Intolerable woes the impious soul infest.

ANTISTROPHE IV.

But they who, in true virtue strong,
 The third purgation can endure⁹ ;
 And keep their minds from fraudulent wrong,
 And guilt's contagion, pure ;

⁹ Pindar in this follows the opinion of Pythagoras, who held the transmigration of the soul; according to which doctrine, the several bodies, into which the soul passes successively, were so many purgatories, that served to purify and refine it by degrees, till it was at last rendered fit to enter into the Fortunate Islands; the Paradise of the ancients, as I said before; about which nothing can be written but conjectures, with which it is not necessary to trouble the reader. The Greek words imply a state of probation in the other world as well as this; concerning which, therefore, and this doctrine of the transmigration of souls, the reader may consult the sixth book of Virgil; and the third book of Ælian's V. Hist. l. 18. for the history of these Fortunate Islands, as also the fourth book of the Odyssey, &c. I must observe, that Saturn and his wife Rhea, the progenitors of Jupiter, are (according to the heathen mythology) very properly made to preside in these islands; since, under their government upon earth, the world enjoyed that state of innocence, which the poets signify by ' the golden age.'

They through the starry paths of Jove
 To Saturn's blissful seat remove :
 Where fragrant breezes, vernal airs,
 Sweet children of the main,
 Purge the bless'd island from corroding cares,
 And fan the bosom of each verdant plain :
 Whose fertile soil immortal fruitage bears ;
 Trees, from whose flaming branches flow,
 Array'd in golden bloom, refulgent beams ;
 And flowers of golden hue, that blow
 On the fresh borders of their parent-streams.
 These by the bless'd in solemn triumph worn,
 Their unpolluted hands and clustering locks adorn.

EPODE IV.

Such is the righteous will, the high behest
 Of Rhadamanthus, ruler of the bless'd ;
 The just assessor of the throne divine,
 On which, high rais'd above all gods, recline,
 Link'd in the golden bands of wedded love,
 The great progenitors of thundering Jove.
 There, in the number of the bless'd enroll'd,
 Live Cadmus, Peleus, heroes fam'd of old ;
 And young Achilles, to those isles remov'd,
 Soon as, by Thetis won, relenting Jove approv'd :

STROPHE V.

Achilles, whose resistless might
 Troy's stable pillar overthrew,
 The valiant Hector, firm in fight,
 And hardy Cygnis, slew,
 And Memnon, offspring of the morn,
 In torrid Æthiopia born——

Yet in my well-stor'd breast remain
 Materials to supply
 With copious argument my moral strain,
 Whose mystic sense the wise alone descry ¹⁰,
 Still to the vulgar sounding harsh and vain.
 He only, in whose ample breast
 Nature hath true inherent genius pour'd,
 The praise of wisdom may contest;
 Not they who, with loquacious learning stor'd,
 Like crows and chattering jays, with clamorous
 cries
 Pursue the bird of Jove, that sails along the skies.

¹⁰ From this passage it is evident, that Pindar had fallen under the lash of some critics or rivals, who, proud of their learning, had objected to him the want of it, and had censured him, in all likelihood, for his frequent using of moral sentences, historical allusions, and figurative expressions; which, together with the many and long digressions, and the sudden transition from one point to another, (so observable in all his compositions) rendered them, as they pretended, intricate and obscure. All this charge Pindar, like a poet of spirit, answers with a thorough contempt of his adversaries; whom, notwithstanding all their boasted learning, he ranks with the vulgar: and, conscious of the superiority of genius over art, (which I suppose is here chiefly meant by learning) compares himself, with a noble arrogance, to an eagle sailing along the sky, and pursued by a parcel of crows and jays, who follow him at a distance with great noise and clamour, but can neither reach nor obstruct his flight: a proper image of the impotence and malice of critics and pedants in all times, though, it must be confessed, there are few poets to be found, that can answer the other part of the comparison. The scholiast tells us, that the learned persons hinted at by Pindar in this passage, were Bacchylides and Simonides.

ANTISTROPHE V.

Come on! thy brightest shafts prepare,
And bend, O muse, thy sounding bow;
Say through what paths of liquid air

Our arrows shall we throw?

On Agrigentum fix thine eye,
Thither let all thy quiver fly.

And thou, O Agrigentum, hear,

While with religious dread,

And taught the laws of justice to revere,
To heavenly vengeance I devote my head,
If aught to truth repugnant now I swear,

Swear, that no state, revolving o'er
The long memorials of recorded days,
Can show in all her boasted store

A name to parallel thy Theron's praise:

One to the acts of friendship so inclin'd, [kind.
So fam'd for bounteous deeds, and love of human

EPODE V.

Yet hath obstreperous envy sought to drown

The goodly music of his sweet renown;

While by some frantic spirit¹¹ borne along

To mad attempts of violence and wrong,

She turn'd against him faction's raging flood,

And strove with evil deeds to conquer good.

But who can number every sandy grain

Wash'd by Sicilia's hoarse-resounding main?

Or who can Theron's generous works express,

And tell how many hearts his bounteous virtues bless!

¹¹ By these 'frantic spirits,' the poet means Capys and Hippocrates, two kinsmen of Theron, from whom they had received many obligations; but not being able to endure the lustre of his glory and power, they made war upon him; and met with the due reward of their treachery and malice. Theron fought with them near Himera, and overthrew them.

THE
THIRD OLYMPIC ODE,

BY MR. WEST.

THIS Ode is likewise inscribed to Theron, king of Agrigentum, upon the occasion of another victory obtained by him in the chariot-race at Olympia; the date of which is unknown.

ARGUMENT.

THE scholiast acquaints us, that as Theron was celebrating the Theoxenia, (a festival instituted by Castor and Pollux in honour of all the gods) he received the news of a victory obtained by his chariot in the Olympic games: from this circumstance the poet takes occasion to address this Ode to those two deities and their sister Helena, in whose temple (the same scholiast informs us) some people with greatest probability conjectured it was sung; at a solemn sacrifice there offered by Theron to those deities, and to Hercules also, as may be inferred from a passage in the third strophe of the translation. But there is another, and a more poetical propriety in Pindar's invoking these divinities, that is suggested in the Ode itself: for, after mentioning the occasion of his composing it, namely, the Olympic victory of Theron, and saying that a triumphal song was a tribute due to that person, upon whom the Hellanodic, or judge of the games, bestowed the sacred olive, (according to the institu-

tion of their first founder Hercules) he proceeds to relate the fabulous, but legendary story, of that hero's having brought that plant originally from Scythia, the country of the Hyperboreans, to Olympia; having planted it there near the temple of Jupiter, and ordered that the victors in those games should, for the future, be crowned with the branches of this sacred tree. To this he adds, that Hercules, upon his being removed to heaven, appointed the twin-brothers, Castor and Pollux, to celebrate the Olympic Games, and execute the office of bestowing the olive crown upon those who obtained the victory; and now, continues Pindar, he comes a propitious guest to this sacrifice of Theron, in company with the two sons of Leda, who, to reward the piety and zeal of Theron and his family, have given them success and glory; to the utmost limits of which he insinuates that Theron is arrived; and so concludes with affirming, that it would be in vain for any man, wise or unwise, to attempt to surpass him.

STROPHE I.

WHILE to the fame of Agragas¹ I sing,
 For Theron wake the' Olympic string,
 And with Aonian garlands grace
 His steeds unwearied in the race,
 O may the hospitable twins of Jove,
 And bright-hair'd Helena², the song approve!
 For this the muse bestow'd her aid,
 As in new measures I essay'd
 To harmonize the tuneful words,
 And set to Dorian airs my sounding chords.

¹ *Agragas.*] The Greek name for Agrigentum.

² Helena was sister to Castor and Pollux, and worshipped together with them, as appears from this passage. Castor and Pollux are here styled hospitable upon account of their having instituted the *Theoxenia*, which properly implies a festival, or feast, to which all the gods were invited,

ANTISTROPHE I.

And lo! the conquering steeds, whose tossing heads³
 Olympia's verdant wreath bespreads,
 The muse-imparted tribute claim,
 Due, Theron, to thy glorious name;
 And bid me temper in their master's praise
 The flute, the warbling lyre, and melting lays.
 Lo! Pisa too the song requires!
 Elean Pisa, that inspires
 The glowing bard with eager care
 His heaven-directed present to prepare⁴:

EPODE I.

The present offer'd to his virtuous fame,
 On whose ennobled brows
 The righteous umpire of the sacred game,
 The' Ætolian judge⁵, bestows

³ *Whose tossing heads.*] That the victorious horses, as well as the charioteer and the owner of the chariot, were honoured with an Olympic crown, I have already observed in the Dissertation. If we suppose the victorious horses of Theron to have made part of the triumphal procession that upon this occasion marched to the temple of Castor and Pollux, who, (as the scholiast tells us from Aristarchus) were held in great honour at Agriguntum; we shall see, what I have more than once observed, that Pindar takes many hints from the circumstances of the several countries, temples, solemnities, &c. in which his Odes were to be sung. The not attending to this has probably been the cause not only of over-looking many beauties in this great poet, but of charging him also with many improprieties and extravagances he is by no means guilty of.

⁴ *His heaven-directed present, &c.*] The poetical presents made to the Olympic conquerors are by Pindar styled heaven-directed (ὐρανιοί); because, says the younger scholiast, the victories, which gave occasion to them, proceed from the direction and appointment of heaven.

⁵ *The' Ætolian judge.*] One Oxylus, an Ætolian, having

The darksome olive, studious to fulfil
 The mighty founder's will,
 Who this fair ensign of Olympic toil
 From distant Scythia's fruitful soil,
 And Hyperborean Ister's⁶ woody shore,
 With fair entreaties gain'd, to Grecian Elis bore.

conducted the Heraclidæ, when they returned into Peloponnesus, received from them, by way of recompense, the government of the Eleans, who from him were afterwards called *Ætolians*, as the younger scholiast informs us. '*The Ætolian judge*,' therefore, in this place, denotes the Hellenodic, or president of the Olympic games, who was always chosen from among the Eleans, as I have shown at large in the Dissertation.

⁶ *Hyperborean Ister.*] Concerning the situation and country of the Hyperboreans, there are so many inconsistent fables among the ancients, that the modern geographers have given over all hopes of reconciling them. Pindar here places them about the fountains or springs of the Danube; a river, in his time, almost as little known as the Hyperboreans; whom, in his tenth Pythian Ode, he describes as a most happy people, subject neither to diseases nor old age. In short, this country was an ideal region, existing only in the imagination of the poets; who, for that reason, were at liberty to place it in what climate, and fill it with what people and plants they thought proper. It is, therefore, to no purpose to inquire whether the olive will grow in any country about the Danube; since there are so many other circumstances relating to the Hyperboreans, that will not suit with any people or any climate of the known world. The olive, from whence the Olympic crowns were taken, was had in great veneration by the Eleans, who adopted and sanctified the tradition here mentioned by Pindar, as far as relates to the transplanting the olive from the country of the Hyperboreans; for the Hercules, to whom this is attributed, seems, by Pausanias's account, to have been the Idæan Hercules; who was much more ancient than the Theban Hercules, to whom Pindar here ascribes the honour of this exploit.

STROPHE II.

The blameless servants of the Delphic god ⁷
 With joy the valued gift bestow'd ;
 Mov'd by the friendly chief to grant,
 On terms of peace, the sacred plant ;
 Destin'd at once to shade Jove's honour'd shrine,
 And crown heroic worth with wreaths divine.
 For now full-orb'd the wandering moon
 In plenitude of brightness shone,
 And on the spacious eye of night
 Pour'd all the radiance of her golden light :

ANTISTROPHE II.

Now on Jove's altars blaz'd the hallow'd flames,
 And now were fix'd the mighty games,
 Again, whene'er the circling sun
 Four times his annual course had run,
 Their period to renew, and shine again
 On Alpheus' craggy shores and Pisa's plain :
 But subject all the region lay
 To the fierce sun's insulting ray,
 While upon Pelops' burning vale
 No shade arose his fury to repel.

EPODE II.

Then traversing the hills, whose jutting base
 Indents Arcadia's meads,
 To where the virgin goddess of the chase
 Impels her foaming steeds,
 To Scythian Ister he directs his way,
 Doom'd by his father to obey
 The rigid pleasures of Mycenæ's king,
 And thence the rapid hind to bring,
 Whom, sacred present for the Orthian maid,
 With horus of branching gold, Taygeta array'd,

⁷ Apollo.

STROPHE III.

There as the longsome chase the chief pursued,
The spacious Scythian plains he view'd ;
A land beyond the chilling blast,
And northern caves of Boreas cast :
There too the groves of olive he survey'd,
And gaz'd with rapture on the pleasing shade,
Thence by the wondering hero borne
The goals of Elis to adorn.
And now to Theron's sacred feast
With Leda's twins he comes propitious guest !

ANTISTROPHE III.

To Leda's twins (when heaven's divine abodes
He sought, and mingled with the gods)
He gave the' illustrious games to hold,
And crown the swift, the strong, and bold.
Then, muse, to Theron and his house proclaim
The joyous tidings of success and fame,
By Leda's twins bestow'd to grace,
Emmenides, thy pious race,
Who, mindful of heaven's high behests,
With strictest zeal observe their holy feasts.

EPODE III.

As water's vital streams all things surpass,
As gold's all worship'd ore
Holds amid fortune's stores the highest class ;
So to that distant shore,
To where the pillars of Alcides rise,
Fame's utmost boundaries,
Theron, pursuing his successful way,
Hath deck'd with glory's brightest ray
His lineal virtues.—Further to attain,
Wise, and unwise, with me despair : the' attempt
were vain.

THE
FOURTH OLYMPIC ODE,

BY MR. PYE.

TO PSAUMIS OF CAMARINA, ON HIS VICTORY IN THE
CHARIOT-RACE ¹.

ARGUMENT.

THE poet, after an invocation to Jupiter, extols Psauhis for his victory in the chariot-race, and for his desire to honour his country. From thence he takes occasion to praise him for his skill in managing horses, his hospitality, and his love of peace; and, mentioning the history of Erginus, excuses the early whiteness of his hair.

STROPHE.

GREAT Jove! supreme immortal king!
Borne on the' unwearied thunder's wing ²;
Again thy hours, that roll along
Responsive to the varied song,

¹ Psauhis of Camarina was, according to the schollast, the son of Acron; and got the victory in the chariot-race in the eighty-second Olympiad, about the time that Rome was governed by the Decemviri. Camarina was a city of Sicily, now called Camarano.

² *Borne on the' unwearied thunder's wing.*] I find the word *ἄεθρον* rendered in most of the Latin interpretations

Awake my lyre, and send me forth
 A witness of heroic worth.
 The virtuous in a friend's success rejoice,
 And join the' applauding herald's cheerful voice.—
 O son of Saturn! who on Ætna's brow,
 The woody load of Typhon's giant breast,
 Holdest thy high abode; the Graces now
 Invite thee to assist the strain, address'd
 To greet the victor in the' Olympic strife;
 Of every virtuous deed, the lustre, and the life.

ANTISTROPHE.

On his proud car triumphant plac'd,
 His brows with Pisa's olive grac'd,

vibrator, or impulsor. And in Sudorius's poetical version,
 printed at the end of the Oxford Pindar, it is thus translated:

O qui coruscâ fulgura dexterâ
 Fulmenque torques.—

The word ἑλατῆς in this sense, when connected with ἀκαμαντόποδος, strikes me, as occasioning a confusion of images; but, by considering it as derived from a very usual sense of ἑλαύνω, viz. *equito*; this confusion is removed. My opinion is favoured by the elder scholiast, who says, τὴν βροντὴν ὁ Πίνδαρος ὡς ἵππον ἐφίσαται τῷ Διὶ, διὸ καὶ ἀκαμαντόποδι αὐτὴν ἔειπεν: and the more modern scholiast, though he afterwards rather inclines to the other interpretation, says first, ἑλατῆς ἐπὶ βροντῇ ὡς ἐπὶ ἵππῳ χρεῖται τῷ λόγῳ. Horace uses the same image:

————— Per cælum tonantes
 Egrot equos volucremque currum.

And the Supreme Being is described in the same manner by the Psalmist: 'Who maketh the clouds his chariot, and walketh upon the wings of the wind.' Psalm civ. ver. 3.

Lo Psaumis comes! the shores around
 Fair Camarina's praise resound;
 For to his own illustrious name
 The patriot joins his country's fame.
 O may the' immortal gods propitious hear
 His future vows, and grant each pious prayer!
 Well is he skill'd to train the generous steed,
 Fair plenty crowns his hospitable gate,
 With breast sincere he courts the placid meed
 Of smiling peace, best guardian of the state:
 No hues fallacious tinge my honest lay,
 Experience to the world will every truth display³.

EPODE.

This from the Lemnian dames' disgrace
 Freed Clymenus'⁴ victorious son,
 When, clad in brazen arms, the race
 With active limbs the hero won,
 And, taking from Hypsipyle⁵ the crown,
 He thus the royal maid address'd:
 'Behold the man! nor great in speed alone!
 My hand unvanquish'd, undismay'd my breast.

³ *Experience to the world will every truth display.*] I own this transition seems to me the most abrupt and confused of any in Pindar; and the story of Erginus appears to be brought in without any apparent reason; as the poet himself makes no mention of Psaumis's grey hairs, though all his scholiasts and commentators do.

⁴ Erginus.

⁵ ——— *Hypsipyle* —] She was daughter of Thoas, king of Lemnos, and instituted funeral games in honour of her father, to which the Argonauts were invited; amongst whom was Erginus, the son of Clymenus, who, having white hair, was ridiculed by the Lemnian women, as unfit to contend for the prize; but beating Zetus and Calais, sons of Boreas, in the race, their contempt was changed into admiration.

These silver tresses, lo ! are spread
 Untimely, on a youthful head ;
 For oft capricious nature's rage
 Gives to the vigorous brow, the hoary tint of age.'

This is the usual interpretation of the passage ; but it has been suggested that the original

Λαμνιάδων γυναικῶν
 ἔλυσεν ἱξ ἀτιμίας,

alludes to the effeminate life the Argonauts lived among the women of Lemnos, where they stopped on their return from their expedition to Colebis ; and which interpretation it will certainly justify. I have, therefore, made my translation correspond with the original as nearly as possible. Indeed there is nothing a translator should more carefully guard against, than the being induced to deviate from the plain sense of his author, to adopt the fanciful ideas of commentators, and to introduce into the text, words perhaps totally inconsistent with his real intention. So in the beginning of the second Pythian Ode, Sudorius, having found in the Scholia that Syracuse was composed of four cities joined together, renders the words

Μεγαλοπόλεις ὦ Συρά-
 κοσαι,——

Quatuor sectæ Syracusæ in urbes ;

and destroys the sublimity of the passage by descending to particulars.

THE
FIFTH OLYMPIC ODE,

BY MR. WEST.

THIS Ode is inscribed to Psaumis, of Camarina, (a town in Sicily) who, in the eighty-second Olympiad, obtained three victories; one in the race of chariots drawn by four horses; a second in the race of the *apéné*, or chariot drawn by mules; and a third in the race of single horses.

Some people (it seems) have doubted, whether this Ode be Pindar's, for certain reasons, which, together with the arguments on the other side, the learned reader may find in the Oxford edition, and others of this author; where it is clearly proved to be genuine. But besides the reasons there given for doubting if this Ode be Pindar's, there is another (though not mentioned, as I know of, by any one) which may have helped to bias people in their judgment upon this question. I shall, therefore, beg leave to consider it a little; because what I shall say upon that head, will tend to illustrate both the meaning and the method of Pindar in this Ode. In the Greek editions of this author there are two Odes (of which this is the second) inscribed to the same Psaumis, and dated

both in the same Olympiad. But they differ from each other in several particulars, as well in the matter as the manner. In the second Ode, notice is taken of three victories obtained by Psau-mis ; in the first, of only one, viz. that obtained by him in the race of chariots drawn by four horses : in the second, not only the city of Camarina, but the lake of the same name, many rivers adjoining to it, and some circumstances relating to the present state, and the rebuilding of that city, (which had been destroyed by the Syracusians some years before) are mentioned ; whereas in the first, Camarina is barely named, as the country of the conqueror, and as it were out of form : from all which I conclude, that these two Odes were composed to be sung at different times, and in different places. The first at Olympia, immediately upon Psau-mis's being proclaimed conqueror in the chariot-race, and before he obtained his other two victories. This may with great probability be inferred, as well from no mention being there made of those two victories, as from the prayer which the poet subjoins immediately to his account of the first, viz. that heaven would in like manner be favourable to the rest of the victor's wishes ; which prayer, though it be in general words, and one frequently used by Pindar in other of his Odes, yet has a peculiar beauty and propriety, if taken to relate to the other two exercises, in which Psau-mis was still to contend ; and in which he afterwards came off victorious. That it was the custom for a conqueror, at the time of his being proclaimed, to be attended by a chorus, who sung

a song of triumph in honour of his victory, I have observed in the Dissertation prefixed to these Odes. In the second, there are so many marks of its having been made to be sung at the triumphal entry of Psaumis into his own country, and those so evident; that, after this hint given, the reader cannot help observing them, as he goes through the Ode. I shall, therefore, say nothing more of them in this place; but that they tend, by showing for what occasion this Ode was calculated, to confirm what I said relating to the other; and jointly with that to prove, that there is no reason to conclude from there being two Odes inscribed to the same person, and dated in the same Olympiad, that the latter is not Pindar's; especially as it appears, both in the style and spirit, altogether worthy of him.

ARGUMENT.

THE Poet begins with addressing himself to Camarina, a sea-nymph, from whom the city and lake were both named, to bespeak a favourable reception of his Ode; a present which, he tells her, was made to her by Psaumis, who rendered her city illustrious at the Olympic games; where, having obtained three victories, he consecrated his fame to Camarina, by ordering the herald, when he proclaimed him conqueror, to style him of that city. This he did at Olympia: but now, (continues Pindar) upon his coming home, he is more particular, and inserts in his triumphal song the names of the principal places and rivers belonging to Camarina; from whence the poet takes occasion to speak of the rebuilding of that city, which was done about this time, and of the state of glory, to which, out of her low and miserable condition, she was now brought by the means of Psaumis, and by the lustre cast on her by his victories: 'victories (says he) not to be obtained without much labour and expense, the usual attendants of great and glorious actions; but the man who succeeded in such like undertakings, was sure to be rewarded with the love and approbation of his country.' The poet then addresses himself to Jupiter in a prayer, beseeching him to adorn the city and state of Camarina with virtue and glory; and to grant to the victor Psaumis a joyful and contented old age, and the happiness of dying before his children: after which, he concludes with an exhortation to Psaumis to be contented with his condition; which he insinuates was as happy as that of a mortal could be, and it was to no purpose for him to wish to be a god.

STROPHE.

FAIR Camarina, daughter of the main,
 With gracious smiles this choral song receive,
 Sweet fruit of virtuous toils; whose noble strain
 Shall to the' Olympic wreath new lustre give:

This Psaumis, whom on Alpheus' shore
With unabating speed
The harness'd mules to conquest bore,
This gift to thee decreed ;
Thee, Camarina, whose well-peopled tow'rs
Thy Psaumis render'd great in fame,
When to the twelve Olympian pow'rs ¹
He fed with victims the triumphal flame.
When, the double altars round,
Slaughter'd bulls bestrew'd the ground ;
When, on five selected days ²,
Jove survey'd the lists of praise ;
While along the dusty course
Psaumis urg'd his straining horse,
Or beneath the social yoke
Made the well-match'd coursers smoke ;
Or around the' Elean goal
Taught his mule-drawn car to roll.
Then did the victor dedicate his fame
To thee ³, and bade the herald's voice proclaim
Thy new-establish'd walls, and Acron's honour'd
name.

¹ It was usual for the conqueror to offer a sacrifice on each of the six altars, which were consecrated by Hercules to twelve gods ; who were worshipped, two at each altar, as I have already observed in the Dissertation.

² The games began on the eleventh day of the month, and ended on the sixteenth.

³ Camarina was the country of Psaumis, and Acron was his father ; both of which were constantly specified in every proclamation of victory, together with the name of the conqueror.

ANTISTROPHE.

But now return'd from where the pleasant seat
 Once of Cœnomaus and Pelops stood ⁴,
 Thee, civic Pallas ⁵, and thy chaste retreat,
 He bids me sing, and fair Oanus' flood,
 And Camarina's sleeping wave,
 And those sequester'd shores,
 Through which the thirsty town to lave
 Smooth flow the wat'ry stores
 Of fishy Hipparis ⁶, profoundest stream,
 Adown whose wood-envelop'd tide
 The solid pile, and lofty beam,
 Materials for the future palace, glide.
 Thus by war's rude tempests torn,
 Plung'd in misery and scorn,
 Once again, with power array'd,
 Camarina lifts her head,
 Gaily brightening in the blaze,
 Psaumis, of thy hard-earn'd praise.

⁴ Cœnomaus, and after him Pelops, was king of Elis; so that by this periphrasis the poet means no more, than that Psaumis being returned from Elis, &c.

⁵ Minerva was reckoned to preside over all cities, and had, therefore, a temple built to her in the citadel, as at Athens, Sparta, and here at Camarina, whence she was styled πολιῖχ⁶ Ἀθάνα, *urbis præses*, or *custos Minerva*, which I have translated 'civic Pallas.'

⁶ This river was of great service to the citizens of Camarina, as it not only supplied them with water and fish in abundance, but with a sort of mud, which they used in making bricks; and with timber for rebuilding their town. This it seems was cut in the woods that grew upon the banks of this river, into which it was thrown, and by the stream conveyed to Camarina, without the trouble of lading it in boats or barges.

Trouble, care, expense, attend
 Him who labours to ascend
 Where, approaching to the skies,
 Virtue holds the sacred prize,
 That tempts him to achieve the dangerous deed :
 But, if his well-concerted toils succeed,
 His country's just applause shall be his glorious
 meed.

EPODE.

O Jove ! protector of mankind !
 O cloud-enthroned king of gods !
 Who, on the Cronian mount reclin'd,
 With honour crown'st the wide-stream'd floods
 Of Alpheus, and the solemn gloom
 Of Ida's cave ! to thee I come
 Thy suppliant, to soft Lydian reeds,
 Sweet breathing forth my tuneful pray'r,
 That, grac'd with noble, valiant deeds,
 This state may prove thy guardian care :
 And thou, on whose victorious brow
 Olympia bound the sacred bough,
 Thou whom Neptunian steeds delight,
 With age, content, and quiet crown'd,
 Calm may'st thou sink to endless night,
 Thy children, Psaumis, weeping round.
 And since the gods have giv'n thee fame and wealth,
 Join'd with that prime of earthly treasures, health ;
 Enjoy the blessings they to man assign,
 Nor fondly sigh for happiness divine ⁷.

⁷ The thought contained in these four last lines is so like one that shall be mentioned in the notes upon the seventh Ode, that I think it proper to refer the reader thither, for a fuller illustration of it.

THE
SIXTH OLYMPIC ODE,

BY MR. B. GREENE AND MR. PYE.

TO AGESIAS OF SYRACUSE, ON HIS VICTORY GAINED BY THE
APENE, OR CHARIOT DRAWN BY MULES.

ARGUMENT.

THE poet, after comparing the opening of his Ode to the beautiful portico of a palace built by a skilful architect, celebrates Agesias on account of his Olympic victory; his being guardian of the altar of Jupiter; and being admitted to the rights of a citizen at Syracuse; and from these circumstances compares him to Amphiaraus. Then he mentions his ancestors; and, speaking of Pitana and Evadne, has a long digression on the birth of Iamus. The poet then returns to Agesias, and declares himself to be in some measure of the same country; and exhorts Æneas, the leader of the chorus, to exert himself; directing him to celebrate Agesias, for his being an inhabitant of Sicily, and for his friendship with Hiero, king of Syracuse; and, congratulating him on his good fortune in having two countries, concludes with a prayer to Neptune for his prosperity.

STROPHE I.

THE skilful architect, whose dædal hand
Contrives the far-resplendent dome to raise,
Bids the bright porch on shapely columns stand,
That rich with gold, and polish'd marble, blaze.—

So we superbly pour along
 In conscious dignity the opening song.
 To him Olympia's wreath who wears,
 Who guards the Thunderer's sacred fane,
 And every social blessing shares,
 With Syracuse's happy train;
 Each friendly voice shall notes of triumph blow,
 And each unenvious hand a votive wreath bestow.

π.

ANTISTROPHE I.

In this thrice-honour'd state by fortune plac'd¹,
 The happy son of Sostratus behold!
 Nor is the warrior or the seaman grac'd,
 Till dagger and till toil their worth unfold.
 But fame's eternal Pæans wait
 The virtuous labours of the brave and great.—
 To thee, Agesias², shall belong
 Those genuine praises, which of old

¹ *In this thrice-honour'd state by fortune plac'd—]*

The original is

Ἴσω γὰρ ἐν τέτρω πείδι-
 λω δαιμόνιον πᾶς ἔχων.

To stand in a person's shoes, is a well-known English proverbial expression. This is a striking instance of the different genius of languages; what is sublime in the Greek, would be the height of ridicule in English.

² Agesias, the son of Sostratus, is sometimes called of Syracuse, sometimes of Stymphalus, a city of Arcadia; and the opinion of most of the Commentators seems to be, that, of his father's side, he was a Syracusan, of his mother's an Arcadian; but from the tenor of the Ode itself, I rather incline to think he was a native of Stymphalus, and afterwards inhabited Syracuse; most likely drawn thither by the friendship of Hiero; and this idea I have followed in my translation. Συνοικισήρ τε τῶν κλεινῶν Συρακυσῶν, seems, I think, to intimate his being

Adrastus³, with no flattering tongue,
 On Amphiaraus, sacred seer ! bestow'd :
 What time the fatal earth, with yawning womb,
 Him and his fiery steeds clos'd living in the tomb.

admitted to a participation of the rights of the Syracusans, rather than his being a citizen himself. And where the poet makes use of the expression *μάρτυρις ἄνδρες*, it may only mean that his maternal ancestors lived in the part of Arcadia contiguous to the mountain Cyllene, and were priests of Mercury. But I can see no reason to infer from this that his paternal ancestors were not Arcadians ; or to imagine from any other part of the Ode, that they were inhabitants of Sicily. One of the Greeks who accompanied the younger Cyrus in his expedition, near a century after this, was of the same name and country, and is often mentioned by Xenophon, who had a particular friendship for him.

Mr. West, in his learned Dissertation on the Olympic Games, gives the following account of the *ἀπήνη* : ' The *apéné* was a chariot drawn by two mules, after the manner of the *synoris**, as Pausanias tells us ; and was introduced into the Olympic games by one Asandrastus, as we learn from Pindar's scholiast. I have called it a chariot, though if it resembled the *apéné*, described by Homer in the 24th Iliad, it should more properly be called a waggon : and indeed that account of it agrees best with what Pausanias says ; who observes, that the race of the *apéné* could pretend to neither antiquity nor beauty ; and that mules were held in such abomination by the Eleans, that they permitted none of those animals to be bred in their country.'

³ *Adrastus, with no flattering tongue,
 On Amphiaraus, sacred seer ! bestow'd.*]

Adrastus, son of Talaus, was king of the Argives : Polynices, son of Œdipus, married his daughter ; who being killed, Adrastus made war with the Thebans in behalf of his son Thersander ; where he lost a battle before each of the seven gates of the city ; and being unable to recover the dead bodies of his soldiers, he applied to Theseus, who prevailed on the Thebans to permit him to erect a funeral pile before each gate. Am.

* The *synoris* was a chariot drawn by two full-aged horses.

EPODE I.

Now seven funeral pyres begun
 To shed a lurid blaze around,
 When Talaus' *sorrowing son
 Pour'd to the Theban host this mournful sound:
 'O how I languish to behold
 The bravest of my warrior train,
 Who fate's eternal mysteries can unfold,
 Or spread destruction o'er the' embattled plain!
 To him, the Syracusan youth, belong
 Such praise, to whom I tune the' Olympic song.
 No son of Discord, I proclaim
 His worths, his triumphs are the same:
 And with an oath confirm the' unerring strain,
 Form'd by the favouring help of all Aëonia's train.

phiarus, son of Oicleus, was a celebrated augur, that accompanied him, and was swallowed up by the earth, at the command of Jupiter.

—————ὁ δ' Ἀμφιάροιο
 Σχίσεν κραινω παμβία
 Ζεύς τὰν βαθύσερον χθόνα,
 Κρύψεν δ' αὖ Ἰπποῖς. Nem. ix. 57.

4 O how I languish to behold
 The bravest of my warrior train.]

In the original it is,

Ποθίω στρατιάς
 Ὀφθαλμὸν ἱμῶς—————

So Pindar, speaking of the ancestors of Theron, says,

—————Σικελίας τ' ἴσαν
 Ὀφθαλμὸς.————— Olymp. II. 17.

* Adrastus.

STROPHE II.

Come then, O Phintis⁵ ! to the shining car
 With speed, with speed the rapid coursers join ;
 That whirling o'er the purest paths afar,
 We reach his ancestor's high-honour'd line.
 Above the rest my coursers know
 When Pisa's olive decks the hero's brow,
 To bear him o'er the sounding road:
 Where, far from dark oblivion's cell,
 Bright honour holds her high abode,
 And fame and glory ever dwell.
 Now wide the gates of harmony display,
 For to Eurota's shores I guide the sounding lay.

ANTISTROPHE II.

To fair Pitana sing, who whilom bore
 Evadne,auteous in her hair that flows :
 Compress'd by Neptune on the silent shore,
 With strictest care she hid her virgin throes⁶ ;
 But when the circling moons her pain
 Maturely brought, she bade her female train,
 To Æpytus' parental hands
 With silent care the child convey :

⁵ *Come then, O Phintis*—] Φίντις, Doricè for Φίλις, *anima*. I have chosen to keep the Greek word as a proper name. Sudorius does the same in the Latin version, only he puts Philtis.

*Junge sed promptos mihi jam jugales
 Philtis.*—

⁶ — *virgin throes*.] In the original, παρθένας ᾄδωναι. The Scholiast says, Παρθένοι δὲ λέγονται παῖδες, οἱ κρύφει τι κατέμνηται παρὰ τῶν νομιζομένων παρθένων εἶναι. Those secretly produced by reputed virgins, are called maiden-children.

Phasana's turrets who commands,
 Where Alpheus pours his silver-winding way :
 On whose enamell'd banks she learn'd to prove,
 In great Apollo's arms, the blushing rites of love.

EPODE II.

As o'er heaven's eternal field
 Roll'd the hours in circling pace,
 Time to Æpytus reveal'd
 The produce of the stolen embrace ;
 Now to Pytho's sacred shrine
 Eager the anxious monarch goes,
 To listening Phœbus and the powers divine,
 The impious deed impatient to disclose.
 Meantime her zone with purple texture grac'd ⁷,
 Beside the silver urn Evadne plac'd ;

*7 — her zone with purple texture grac'd,
 Beside the silver urn Evadne plac'd—]*

I am obliged to Mr. Barnaby Greene for an explanation of this passage, which he obligingly communicated to me, and which he has inserted in the appendix to his translation of Pindar. I will give it in his own words, as I have the emendation of the verse, as nearly as the measure of my stanza would admit. 'The zone (according to Dr. Potter) was not only worn by virgins, but by women after marriage, as a security against the insults of men; and this zone was untied in child-birth.' *Potter's Grec. Antiq. Vol. ii. p. 292.* 'No sooner was the child brought into the world, than it was washed with water.' *Ibid.* p. 325. 'It must, therefore, be concluded, that a woman in child-birth was always prepared with an urn, or vessel, which contained the water appropriated to the foregoing purpose. The paraphrase of this passage in the Oxford Pindar is as follows: 'Atque interim illa, solutâ virgineâ zonâ, parturiendo prævias prænuclâsque aquas, et sanguinem cum sætu fundens,' &c.—Another Commentator says, 'Est autem verecunda par-

Veil'd by the bowering grove from sight,
 And gave the heaven-born child to light,
 While on his birth the god * with golden hair
 Invokes the' auspicious fates, and chaste Lucina's
 care.

STROPHE III.

Not long, Iamus, on the lonely glade
 Unnotic'd, unprotected, didst thou lie:—
 For, by the gods' command, lo! through the shade
 Two watchful dragons dart with azure eye,
 And from the bees' transparent hoard
 Thy little breast with dulcet nurture stor'd.
 And now by rocky Pytho taught
 The wandering king, return'd again,
 From all his train domestic sought
 The fruit of fair Evadne's pain;
 For shining Phœbus from his sacred shrine
 Proclaim'd Evadne's love, and own'd the boy divine.

ANTISTROPHE III.

And openly declar'd—' his future worth
 Above mankind in mystic lore should shine,
 And ne'er be wanting in the happy birth
 Of glorious sons.'—Thus spake the voice divine!
 Five days were pass'd the mother's pain,
 Unfound the infant by the careful train.

τὴς descriptio, ἀργυρία κάλπις, Argentea Amphora, est aqua
 sæctum præcurrens, zona φοινικόχροσϙ est sanguineus humor, et
 involucrum in quo sætus uterum maternum egreditur.' I am at
 a loss which to admire most, the ingenuity or the decency of
 these remarks.

* Apollo.

Far from the reach of every eye,
 Deep in the' irriguous rushes laid,
 While purple violets growing by,
 With dewy leaves his body shade :
 His mother's voice at length the place proclaim'd,
 And from his fragrant couch the heavenly infant
 nam'd ⁸.

EPODE III.

As the gently circling hours
 Still their fostering influence shed,
 And opening manhood's roseate flowers
 Kindly crown'd his blooming head ;
 Descending then to Alpheus' shores,
 While round his head the night-winds blow,
 He calls the god who rules where ocean roars,
 And Phœbus dreadful with his silver bow :
 Desiring public fame, and fair renown, [crown.—
 Might with their verdant wreaths his temples
 Soon each paternal voice divine
 Own'd him as sprung from heavenly line ;
 ' Rise, son, and this propitious sound pursue,
 Till Pisa's crowded plains rise to thy raptur'd view.'

STROPHE IV.

The hero straight the voice obey'd ; and now
 Cronius, thy cliffs and rocky heights they scale ;
 There the kind gods the twofold art bestow
 Of angury, that never knew to fail :
 There, many a dreadful labour done,
 At length when great Alcmena's son

⁸ *And from his fragrant couch the heavenly infant nam'd.*] Iamus, from *ios*, *viola*. Scholiast.

Arriv'd, and bade the awful shrine
Sacred to potent Jove arise,
And first began those rites divine,
Where courage wins the' Olympic prize ;
He rais'd the crowded fane's prophetic fame,
Whilst Grecia's shouting sons Iamus' worth pro-
claim.

ANTISTROPHE IV.

Hence endless fame, and happy fortunes, wait
On the Iamidæ's exulting race.—
Those who in virtue's rugged ways are great,
The most conspicuous paths of life shall grace.
Still glorious deeds the hero speak,
Though Envy burst her venom'd cheek,
And teach her offspring to despise
The man, on Pisa's trophied plain
Whose coursers know the' Olympic prize
In the twelve-turn'd course to gain.—
Grateful, Agesias ! to the powers divine,
Were all the fervent vows of thy maternal line.

EPODE IV.

Who beneath the sacred shade
Which Cyllene's mountains shed,
Honours due for ever paid
To Hermes' venerable head ;
To him who cleaves the yielding skies,
The herald of the' ethereal train,
Who in the' Olympic strife appoints the prize,
And guards Arcadia's happy-peopled plain.
He and his thundering sire to thee decreed,
● son of Sostratus ! the glorious meed.—

A sudden thought I raptur'd feel,
Which, as the whetstone points the steel,
Brightens my sense, and bids me warbling raise
To the soft-breathing flute, the kindred notes of
praise.

STROPHE V.

From fair Arcadia too my line I bring,
From Stymphalus the bright Metopa came,
Mother of warlike Thebes, whose silver spring
I drink, and votive songs of triumph frame.
Bid your compeërs now, Æneas, raise
Their voices to Parthenian Juno's praise ;
Then shall be known if we avoid
The long-borne adage of disgrace ⁹,
Which ancient malice has employ'd
To stigmatize Bœotia's race ;
To thee the secrets of the Muse belong,
And well thou know'st to guide the far-resounding
song.

ANTISTROPHE V.

To Syracuse's and Ortygia's praise,
Tell them aloud to swell the' exulting strain ;
Whose plains with blameless sceptre Hiero sways,
Performing sacred rites to Ceres' fane,
To her lov'd daughter, Pluto's love,
And him, the king of gods, Ætnean Jove.

⁹ *The long-borne adage of disgrace,
Which ancient malice has employ'd
To stigmatize Bœotia's race.*]

Βαιωτίαν υν, a Bœotian hog: the expression in the original, was a proverbial phrase throughout Greece; ridiculing the national dulness of the Bœotians.

Him the sounding lyre, and song,
Know, and honour as their friend ;
Ne'er may time that rolls along
To his blessings give an end,
Still may he, fortune's friend, with cheerful voice
In bold Agesias' worth, and votive hymns rejoice.

EPODE V.

Stymphalus' maternal walls,
And Arcadia's fleecy glades
Leaving :—here his fortune calls
To Sicilia's fragrant shades ;
Either country claims him now ;
When the midnight tempests roar,
And raging loud the stormy whirlwinds blow,
Two anchors best the shatter'd vessel moor.
On each may heaven its guardian care bestow !—
And thou who rul'st where ocean's torrents flow,
Amphitrité's honour'd mate,
Through the rocks and shoals of fate
Propitious guide Agesias' bark along,
And grace with livelier flowers my rapture-breath-
ing song.

THE
SEVENTH OLYMPIC ODE,

BY MR. WEST.

THIS Ode is inscribed to Diagoras, the son of Damagetus, of Rhodes, who, in the seventy-ninth Olympiad, obtained the victory in the exercise of the Cæstus.

This Ode was in such esteem among the ancients, that it was deposited in a temple of Minerva, written in letters of gold.

ARGUMENT.

THE poet begins this noble song of triumph with a simile, by which he endeavours to show his great esteem for those who obtain the victory in the Olympic and other games; as also the value of the present that he makes them upon that occasion; a present always acceptable, because fame and praise is that which delights all mortals; 'wherefore the Muse (says he) is perpetually looking about for proper objects to bestow it upon;' and seeing the great actions of Diagoras, takes up a resolution of celebrating him, the isle of Rhodes his country, and his father Damagetus, according to the form observed by the herald in proclaiming the conquerors, which I mentioned

in the notes upon the fifth Ode ; Damagetus, and consequently Diagoras, being descended from Tlepolemus, who led over a colony of Grecians from Argos to Rhodes, where he settled, and obtained the dominion of that island. From Tlepolemus, therefore, Pindar declares he will deduce his song : which he addresses to all the Rhodians in common with Diagoras, who were descended from Tlepolemus, or from those Grecians that came over with him ; that is, almost all the people of Rhodes, who indeed are as much, if not more, interested in the greatest part of this Ode, as Diagoras the conqueror. Pindar accordingly relates the occasion of Tlepolemus's coming to Rhodes, which, he tells us, was in obedience to an oracle, that commanded him to seek out that island ; which, instead of telling us its name, Pindar, in a more poetical manner, characterizes by relating of it some legendary stories (if I may so speak) that were peculiar to the isle of Rhodes ; such as the golden shower, and the occasion of Apollo's choosing that island for himself ; both which stories he relates at large with such a flame of poetry, as shows his imagination to have been extremely heated and elevated with his subjects. Neither does he seem to cool in the short account that he gives, in the next place, of the passion of Apollo for the nymph Rhodos ; from whom the island received its name, and from whom were descended its original inhabitants, (whom, just before, the poet therefore called the sons of Apollo) and particularly the three brothers, Camirus, Lindus, and Ialysus ; who divided that country into three kingdoms, and built the three principal cities, which retained their names. In this island Tlepolemus (says the poet, returning to the story of that hero) found rest, and a period to all his misfortunes ; and at length grew into such esteem with the Rhodians, that they worshipped him as a god, appointing sacrifices to him, and instituting games in his honour. The mention of those games naturally brings back the poet to Diagoras, and gives him occasion, from the two victories obtained by Diagoras in those games, to enumerate all the prizes won by that famous conqueror in all the games of Greece : after which enumeration, he begs of Jupiter, in a solemn prayer, to grant Diagoras the love of his country, and the admiration of all the world, as a reward for the many virtues for which he and his family had always

been distinguished, and for which their country had so often triumphed; and then, as if he had been a witness of the extravagant transports of the Rhodians, (to which, not the festival only occasioned by the triumphal entry of their countrymen, and the glory reflected upon them by his victories, but much more the flattering and extraordinary eulogiums bestowed upon the whole nation in this Ode, might have given birth) the poet on a sudden changes his hand, and checks their pride by a moral reflection on the vicissitude of fortune, with which he exhorts them to moderation, and so concludes.

HEROIC STANZAS.

As when a father in the golden vase,
The pride and glory of his wealthy stores,
Bent his lov'd daughter's nuptial torch to grace,
The vineyard's purple dew's profusely pours ;

Then to his lips the foaming chalice rears,
With blessings hallow'd and auspicious vows,
And mingling with the draught transporting tears,
On the young bridegroom the rich gift bestows;

The precious earnest of esteem sincere,
Of friendly union and connubial love :
The bridal train the sacred pledge revere,
And round the youth in sprightly measures move.

He to his home the valued present bears,
The grace and ornament of future feasts ;
Where, as his father's bounty he declares,
Wonder shall seize the gratulating guests.

Thus on the valiant, on the swift, and strong,
Castalia's genuine nectar I bestow ;
And pouring forth the muse-descended song,
Bid to their praises the rich numbers flow.

Grateful to them resounds the' harmonic ode,
The gift of friendship and the pledge of fame,
Happy the mortal, whom the' Aëonian god
Cheers with the music of a glorious name !

The Muse her piercing glances throws around,
And quick discovers every worthy deed :
And now she wakes the lyre's enchanting sound,
Now fills with various strains the vocal reed :

But here each instrument of song divine,
The vocal reed and lyre's enchanting string,
She tunes, and bids their harmony combine
Thee and thy Rhodes, Diagoras, to sing ;

Thee and thy country ¹, native of the flood,
Which from bright Rhodos draws her honour'd
name.

Fair nymph, whose charms subdued the Delphic god,
Fair blooming daughter of the Cyprian dame.

¹ This, and the other particulars mentioned in this stanza, will be further explained by Pindar himself, in the sequel of this Ode, of which he hath given us a kind of summary, or short contents ; so that I shall detain the reader no longer than to tell him, that there are different genealogies of the nymph Rhodos, whom Pindar makes the daughter of Venus, and consort of the sun ; for which latter, those who would allegorize all the fables of the ancients, give for a reason, that there is no day in the year so cloudy, that the sun does not shine upon that island.

To sing thy triumphs in the' Olympic sand,
 Where Alpheus saw thy giant temples crown'd ²;
 Fam'd Pythia too proclaim'd thy conquering hand,
 Where sweet Castalia's ³ mystic currents sound.

Nor Damagetus will I pass unsung,
 Thy sire, the friend of justice and of truth;
 From noble ancestors whose lineage sprung,
 The chiefs who led to Rhodes the Argive youth.

There near to Asia's wide-extended strand,
 Where jutting Embolus ⁴ the waves divides,
 In three divisions they possess'd the land ⁵,
 Enthron'd amid the hoarse resounding tides.

² The epithet of giant belongs very justly to Diagoras, who was six feet five inches high, as shall be shown in the last note upon this Ode.

³ Castalia is a river that runs at the foot of Mount Parnæsus, sacred to the Muses, whose murmurs were esteemed to be oracular. Upon the banks of this river the Pythian games were celebrated.

⁴ The name of a temple, or rather of a promontory, in Lycia, so called from its running out into the sea, like the head or beak of a ship.

⁵ Before Telepolemus, the son of Hercules, led a colony of Grecians to Rhodes, that island was inhabited by the children of the sun, or Apollo, and the nymph Rhodos, as we learn in this very Ode; so that there were two sorts of inhabitants, of two different races, in this island, both of which the poet has the address to interest in this song of triumph, by taking occasion from the oracle delivered to Telepolemus, to insert several stories in honour of the old Rhodians, at the same time that he seems to apply himself more particularly to the descendants of Telepolemus, and the Argives, who indeed were more nearly concerned, as they were originally of the same race and country with the conqueror Diagoras. It will be necessary, for the bet-

To their descendants will I tune my lyre,
The offspring of Alcides bold and strong,
And from Tlepolemus, their common sire,
Deduce the national historic song.

Tlepolemus of great Alcides came,
The fruits of fair Astydameia's love,
Jove-born Amyntor got the Argive dame :
So either lineage is deriv'd from Jove.

But wrapt in error is the human mind,
And human bliss is ever insecure :
Know we what fortune yet remains behind ?
Know we how long the present shall endure ?

For lo ! the founder * of the Rhodian state,
Who from Saturnian Jove his being drew,
While his fell bosom swell'd with vengeful hate,
The bastard brother of Alcmene slew.

With his rude mace, in fair Tiryntha's walls,
Tlepolemus inflicts the horrid wound :
Ev'n at his mother's door Licymnius falls,
Yet warm from her embrace, and bites the ground.

ter understanding the order and connection of the several parts of this Ode, for the reader to carry in his memory this distinction of the two races of inhabitants, that at different times composed the people of Rhodes. The division of that island into three districts seems to have been as old as the building of the three cities, Lindus, Ialysus, and Camirus, said by Pindar to have been built by the three brothers whose names they bore : but Diodorus Siculus makes Tlepolemus the author of that division, and the founder of those three cities. The history of Tlepolemus (as far as it relates to the present Ode) is so fully told by Pindar himself, that it is needless to add any thing to it.

* Tlepolemus.

Passion may oft the wisest heart surprise :

Conscious and trembling for the murderous deed,
To Delphi's oracle the hero flies,
Solicitous to learn what heaven decreed.

Him bright-hair'd Phœbus, from his odorous fane,
Bade set his flying sails from Lerna's shore,
And, in the bosom of the eastern main,
That sea-girt region hasten to explore ⁶ ;

⁶ *That sea-girt region hasten to explore ;
That blissful island, where a wondrous cloud
Once rain'd, at Jove's command, a golden shower.*

From the mention of this golden shower, Pindar starts into a particular relation of that and some other fables, if not invented, yet improved by him, in honour of the Rhodians. These fables, I say, were improved in all likelihood, if not invented by Pindar ; for although that part of the story, in which we are told that the Rhodians were by their father, the Sun, acquainted with the birth of Minerva, and ordered to sacrifice to her immediately, be, as Diod. Siculus informs us, mentioned by the historians, who treat of the antiquities of Rhodes, and that circumstance of the Rhodians forgetting in their hurry to put fire under their victims, be, as the same author tells us, authenticated by a peculiar ceremony used in his time in Rhodes in their sacred mysteries, viz. the laying the victim upon the altar before the fire is laid on ; yet he seems to have had no better authority for the golden shower, than a figurative expression used by Homer, to denote the flourishing state of Rhodes in the time of Tlepolemus. *Il.* 2.

Καὶ σφιν Δεσπίσιον πλῆθον καλίχυνε Κρονίων.

'Jove poured down upon them immense riches.' In like manner, what he says of Minerva's having upon this occasion bestowed upon the Rhodians the knowledge of all kinds of arts, particularly statuary, is no other than a poetical compliment to them upon their known excellence in that art, which from thence was called 'the Rhodian-art.'

That blissful island, where a wondrous cloud
Once rain'd, at Jove's command, a golden show'r;
What time, assisted by the Lemnian god,
The king of heaven brought forth the virgin-pow'r.

By Vulcan's art the father's teeming head
Was open'd wide, and forth impetuous sprung,
And shouted fierce and loud, the warrior-maid:
Old mother-earth and heaven affrighted rung.

Then Hyperion's son, pure fount of day,
Did to his children the strange tale reveal:
He warn'd them straight the sacrifice to slay,
And worship the young power with earliest zeal.

So would they soothe the mighty father's mind,
Pleas'd with the honours to his daughter paid;
And so propitious ever would they find
Minerva, warlike, formidable maid.

On staid precaution, vigilant and wise,
True virtue and true happiness depend;
But oft oblivion's darkening clouds arise,
And from the destin'd scope our purpose bend.

The Rhodians, mindful of their sire's behest,
Straight in the citadel an altar rear'd;
But with imperfect rites the power address'd,
And without fire their sacrifice prepar'd.

Yet Jove approving, o'er the assembly spread
A yellow cloud, that drop'd with golden dews;
While in their opening hearts the blue-eyed maid
Deign'd her celestial science to infuse.

Thence in all arts the sons of Rhodes excel,
 Though best their forming hands the chisel guide;
 This in each street the breathing marbles tell,
 The stranger's wonder, and the city's pride.

Great praise the works of Rhodian artists find⁷,
 Yet to their heavenly mistress much they owe;
 Since art and learning cultivate the mind,
 And make the seeds of genius quicker grow.

Some say, that when by lot the' immortal gods
 With Jove these earthly regions did divide,
 All undiscover'd lay Phœbean Rhodes⁸,
 Whelm'd deep beneath the salt Carpathian tide;

⁷ The words of the original in this place are so obscure, that the commentators are not agreed upon the sense of them. The interpretation I have put upon them is agreeable to the old scholiast, and is rendered by Horace, the constant imitator of this author, in the following verses,

*Doctrina sed vim promovet insitam,
 Rectique cultus pectora roborant.*

⁸ This fable of Apollo's choosing for his portion the island of Rhodes, even while it yet lay at the bottom of the sea, was probably an invention of Pindar himself, founded upon an old tradition which Diod. Siculus relates, viz. That the Telchines, the first inhabitants of Rhodes, foreseeing an inundation, forsook the island, and were dispersed and scattered abroad. When the flood came, it rose so high, that besides destroying those that remained in the island, all the flat and champaign part of the country (with showers that poured down continually) was like a standing pool of water; some few that fled to the higher ground were preserved, amongst whom were the sons of Jupiter. But Sol, (as the story is) falling in love with Rhoda, called the island after her name Rhodes, and cleared the island of the inundation. But the truth (continues he) couched in the fable is

That, absent on his course, the god of day
 By all the heavenly synod was forgot,
 Who, his incessant labours to repay,
 Nor land nor sea to Phœbus did allot ;

That Jove, reminded, would again renew
 The' unjust partition, but the god denied ;
 And said, ' Beneath yon hoary surge I view
 An isle emerging through the briny tide :

' A region pregnant with the fertile seed
 Of plants, and herbs, and fruits, and foodful grain ;
 Each verdant hill unnumber'd flocks shall feed ;
 Unnumber'd men possess each flowery plain.'

this ; in the first generation of all things, when the island lay in mud and dirt, the sun dried up the moisture, and made the land productive of living creatures ; whence sprang the seven Heliades, so called from the Sun (in Greek *Helios*) and other men, the original inhabitants. And hence it is, that they account the island to be consecrated to the Sun, and the Rhodians in after-times constantly worshipped the Sun above all other gods, as the parent from whence they first sprang.

By comparing this account given us by Diodorus, with the pompous fable formed upon it by Pindar, one may see how much of the mythology of the Greeks was owing to the invention of their poets. That of Pindar, in the passage before us, is truly great and noble. Apollo's discovering the island while it lay as yet buried under the waters of the sea, and his foretelling the flourishing condition to which it should afterwards arrive, are circumstances every way suiting the character of the source of light, and the great seer of heaven ; as his demanding that island for his portion, preferable to any other region, that might fall to his share in a new allotment of the kingdoms of the earth offered him by Jupiter, and his requiring the fates to ratify the donation of it to him by an oath, always deemed in-

Then straight to Lachesis he gave command,
Who binds in golden cauls her jetty hair;
He bade the fatal sister stretch her hand,
And by the Stygian rivers bade her swear;

Swear to confirm the Thunderer's decree,
Which to his rule that fruitful island gave,
When from the oozy bottom of the sea
Her head she rear'd above the Lycian wave.

The fatal sister swore, nor swore in vain;
Nor did the tongue of Delphi's prophet err;
Up sprung the blooming island through the main;
And Jove on Phœbus did the boon confer.

In this fam'd isle, the radiant sire of light,
The god whose reins the fiery steeds obey,
Fair Rhodos saw, and, kindling at the sight,
Seiz'd, and by force enjoy'd the beauteous prey:

From whose divine embraces sprung a race
Of mortals, wisest of all human kind;
Seven sons, endow'd with every noble grace;
The noble graces of a sapient mind.

Of these Ialysus and Lindus came,
Who with Camirus shar'd the Rhodian lands;
Apart they reign'd, and sacred to his name
Apart each brother's royal city stands.

violable, are strokes of the finest flattery: so much the more
pleasing to the Rhodians, as they corresponded exactly with the
particular worship paid by them to Apollo, and the belfer of
their being his chosen and peculiar people.

Here a secure retreat from all his woes⁹
 Astydameia's * hapless offspring found;
 Here, like a god in undisturb'd repose,
 And like a god with heavenly honours crown'd,

His priests and blazing altars he surveys,
 And hecatombs, that feed the odorous flame;
 With games, memorial of his deathless praise;
 Where twice, Diagoras, unmatched in fame,

Twice on thy head the livid poplar shone, [brows
 Mix'd with the darksome pine, that binds the
 Of Isthmian victors, and the Nemean crown,
 And every palm that Attica bestows.

⁹ Tlepolemus, becoming king of the Rhodians, led a body of them to the siege of Troy, where he was slain by Sarpedon. But the Rhodians, out of regard to his memory, (as their king and the founder of their state) brought his bones back with them to Rhodes; where they also erected a temple to him, and appointed an anniversary celebration of games in his honour, the prize in which was a chaplet of white poplar. The mention of these games brings Pindar back again to the hero of this Ode, Diagoras; a list of whose victories he here gives us, beginning with the two obtained by him in his own country, Rhodes; and ending with those which he had gained at Megara; which were so many, (says Pindar) that there was no other name, but that of Diagoras, to be seen upon the column, upon which, according to the custom of that city, the names of the conquerors were engraved. He had before mentioned his Pythian and Olympic victories. The vase, the brazen shield, the tripod, and the robe, were all prizes bestowed on the conquerors in the several games here mentioned by Pindar.

* Tlepolemus.

Diagoras the' Arcadian vase obtain'd ;
Argos to him adjudg'd her brazen shield ;
His mighty hands the Theban tripod gain'd,
And bore the prize from each Bœotian field.

Six times in rough Ægina he prevail'd ;
As oft Pellene's robe of honour won ;
And still at Megara in vain assail'd,
He with his name hath fill'd the victor's stone.

O thou, who, high on Atabyrius thron'd ¹⁰,
Seest from his summits all this happy isle,
By thy protection be my labours crown'd :
Vouchsafe, Saturnius, on my verse to smile !

And grant to him, whose virtue is my theme,
Whose valiant heart the' Olympic wreaths pro-
At home his country's favour and esteem, [claim,
Abroad, eternal, universal fame.

For well to thee Diagoras is known ;
Ne'er to injustice have his paths declin'd ;
Nor from his sires degenerates the son ;
Whose precepts and examples fire his mind.

Then from obscurity preserve a race ¹¹,
Who to their country joy and glory give ;
Their country, that in them views every grace,
Which from their great forefathers they receive.

¹⁰ Atabyrius was a mountain in Rhodes, on the top of which was a temple of Jupiter.

¹¹ Diagoras himself lived to see this prayer of his poet accomplished in the glory of his children; his three sons having, like

Yet as the gales of fortune various blow,
To-day tempestuous, and to-morrow fair,
Due bounds, ye Rhodians, let your transports know;
Perhaps to-morrow comes a storm of care.

him, obtained the Olympic crown : whose statues, together with that of their father, were erected at Olympia in the sacred grove of Jupiter. The statue of Diagoras was six feet and five inches high, as the younger scholiast of Pindar tells us : and, as the old scholiast informs us, this was the very height of Diagoras himself ; so exact were the Grecian statuaries. Next to Diagoras was placed also the statue of his grandson Pisidorus, the son of Callipatira, who with his brother or cousin-german, Eucles, also had been honoured with the Olympic crown.

Mr. Bayle, in his Dictionary, has an article upon this Diagoras, in which he relates from Pausanias a famous story of him, viz. That Diagoras having attended his two sons, Damagetus and Acasilans, to the Olympic games, and both the young men having been proclaimed conquerors, he was carried on the shoulders of his two victorious sons, through the midst of that great assembly of the Greeks, who showered down flowers upon him as he passed along, congratulating him upon the glory of his sons. Some authors (adds Mr. Bayle) say, he was so transported upon this occasion, that he died of joy. But this account he rejects as false, for reasons which may be seen at large in the notes upon this article. Tully and Plutarch, alluding to this story of Diagoras, add, that a Spartan coming up to him, said, ‘ Now, die, Diagoras, for thou canst not climb to heaven.’ Which Mr. Bayle paraphrases in this manner : ‘ You are arrived, Diagoras, at the highest pitch of glory you can aspire to ; for you must not flatter yourself, that if you lived longer you should ascend to heaven. Die then, that you may not run the risk of a fall.’ Which is certainly the meaning of this famous saying of the Spartan. Pindar concludes his Ode to Psauis, with an exhortation founded upon a way of reasoning so like this of the Spartan’s, that I am inclined to think one may have been borrowed from the other.

In the Greek notes upon the title of this Ode, this story of Diagoras is related with this difference from Pausanias : the persons there said to have taken Diagoras upon their shoulders, seem not to have been the sons of Diagoras, but his grand-children, (the sons of one of his sons) who by the same author are represented as having gained each of them an Olympic crown upon the same day with their father. Of this Mr. Bayle takes no notice, though he has extracted several particulars concerning Diagoras out of this very Ode.

THE
EIGHTH OLYMPIC ODE,

BY MR. B. GREEN AND MR. PYE.

To Alcimedon, on his Olympic victory; Timosthenes, on his Nemean victory; and Melesias, their preceptor.

ARGUMENT.

THOUGH this is called an Olympic Ode, the poet does not confine himself to Alcimedon, who won the prize in those games, but celebrates his brother Timosthenes, for his success at Nemea, and Melesias, their instructor. The Ode opens with an invocation to the place where the games were held. Pindar then, after praising Timosthenes for his early victory in the Nemean games, mentions Alcimedon, and extols him for his dexterity and strength, his beauty, and his country Ægina; which he celebrates for its hospitality, and for its being under the government of the Dorians after the death of Æacus: on whom he has a long digression, giving an account of his assisting the gods in the building of Troy. Then returning to his subject, he mentions Melesias as skilled himself in the athletic exercises, and therefore proper to instruct others; and, enumerating his triumphs, congratulates him on the success of his pupil Alcimedon; which, he says, will not only give satisfaction to his living relations, but will delight the ghosts of those deceased. The poet then concludes with a wish for the prosperity of him and his family.

STROPHE I.

OLYMPIA! mother of heroic games!
 Queen of true prophecy! beneath whose grove
 While the red victims pile the' aspiring flames,
 The augurs search the high behests of Jove :
 Thence try to know on whom he'll deign to smile
 Of those, who, by the means of glorious toil,
 Seek on the dusty cirque with generous pain,
 Virtue's immortal meed, and honour'd rest to gain.

ANTISTROPHE I.

For to the supplications of the good
 He ever deigns a favouring ear to give.
 O Pisa's woody shades, o'er Alpheus flood
 That wave, my wreath-bestowing song receive;
 Eternal fame and endless honours shine
 On him whose brows thy sacred leaves entwine.—
 For different pleasures, different bosoms glow,
 And various ways to bliss the' indulgent gods bestow.

EPODE I.

Timosthenes¹, what fair renown
 Was on thy almost infant actions shed,
 When genial Jove resolv'd with fame to crown
 Thine and thy brother's youthful head!
 While shouting Nemea owns thy conquering name,
 And Pisa's groves Alcimedon proclaim :

¹ *Timosthenes, what fair renown.*] Though this, as 'an Olympic Ode, should belong chiefly to Alcimedon, the poet here first mentions his brother, and addresses himself particularly to him.

Lovely shone his form and face ;
 Nor did his deeds that form disgrace,
 When, victor in the glorious strife,
 He bade the listening woods around
 Ægina's sea-girt shores resound ;
 Whose regions gave him life.

STROPHE II.

There sacred Themis sits, belov'd of Jove,
 Her favourite people's ever-watchful guard,
 The crowded coasts where various nations move ²,
 To judge with skill, and sway in peace, is hard ;
 By heaven's decree, amidst the briny flood
 This isle, to every stranger-sacred, stood
 A column firm.—O ne'er may rolling time,
 Or black misfortune, change the hospitable clime !

² *The crowded coasts where various nations move,
 To judge with skill, and sway in peace, is hard.]*

The president Montesquieu has the following observation in his Spirit of Laws ; ‘ Platon dit que dans une ville où il n’y a point de commerce maritime, il faut la moitié moins de loix civiles. Et cela est très vrai, le commerce introduit dans une même pays différent sortes de peuples, un grand nombre de conventions, d’espèces de biens, et de manières d’acquérir.’ De Legisbus, lib. viii.

‘ Ainsi dans une ville commercante il y a moins de juges et plus de Loix.’ Esprit de Loix, liv. xx. chap. 18.

There is the following passage in the fourth book of Plato de Legisbus, near the beginning : Εἰ μὲν γὰρ ἐπιθαλασσία τε ἐμελλεν εἶναι καὶ εὐλίμενη, καὶ μὴ παμφορος, ἀλλ’ ἐπιδεὴς πολλῶν, μεγάλῃ τινὸς ἰδεὶ σωτῆρός τε αὐτῇ, καὶ νομοθετῶν θεῶν, τιγῶν, εἰ μὴ πολλὰ τε ἐμελλεν ᾗθι, καὶ ποικίλα καὶ φαῦλα ἔξειν τοιαύτη φύσει γενομένη.

Montesquieu has most probably mistaken the number of the

ANTISTROPHE II.

Here Dorias' warlike race their reign begun³;
 Here, after Æacus, their empire rose,
 Whom potent Neptune, and Latona's son,
 The friend, and partner of their labour, chose;
 What time with social care, those heavenly powers
 Crown'd Ilion's sacred seat with strengthen'd
 For even then the hostile fates decreed [towers:
 Her ample fanes should fall, her hardy warriors
 bleed.

EPODE II.

When the massy work was rais'd,
 Three azure dragons on the new-made wall
 With fury sprung—the people saw amaz'd
 Two on the ground expiring fall:
 The third with horrid roars the summit gain'd,
 When Phœbus thus the fatal sign explain'd:
 'O Æacus, the' insulting foe
 Shall lay the haughty turrets low,

book he quoted from, which, if the opinion of Voltaire may be taken, he was apt to do. M. Voltaire says, '*Tres pen de lecteurs sont attentifs; on ne s'est point aperçu que presque toutes les citations de Montesquieu sont fausses.*'

Ægina was an island of the Ægean sea; and, according to the Scholiast, had four hundred and eighty thousand inhabitants.

³ *Here Dorias' warlike race their reign begun.*] The Scholiast informs us, that Peleus and Telamon, having killed their half-brother Phocus, fled; one to Thessalia, the other to Salamis; and Æacus dying at Ægina without a successor, Triacus, an Argive, assembling some of his countrymen who were of the race of the Dorians, invaded the island, and took possession of it.

Which thou hast rear'd with mortal hands :
 Ilion, I see thy fate decreed ;
 And in this omen plainly read
 Immortal Jove's commands.

STROPHE III.

' Nor shall without thy race her bulwarks fall †,
 Thy sons at first shall shake the new-form'd state ;
 The hostile gods thy grandson's offspring call,
 To seal its doom, and close the work of fate.'
 Thus spoke the god, and straight o'er Xanthus' tide
 His skilful hands the heavenly coursers guide,
 Till midst the warrior-race his chariot stood
 Of Amazonian dames, by Ister's frozen flood.

ANTISTROPHE III.

Immortal Neptune's golden horses now
 To sea-beat Isthmus bear his rapid car :
 There Æacus on Corinth's lofty brow
 They leave, spectator of the sportive war.—

† *Nor shall without thy race her bulwarks fall.*] It is
 in the original,

Οὐκ ἄταρ παίδων σείβει ἄλ-
 λ' ἅμα πρώτος ἄρξεται
 Καὶ τεύχεσσι.

This is one of the passages of Pindar that is rather obscure.
 I have followed the common opinion of the Commentators,
 who suppose *πρώτος* to allude to Pelces and Telamon, who
 assisted Hercules in his war against Laomedon : and *τεύχεσσι*
 to mean Pyrrhus ; who, according to Virgil, slew Priam, and
 was great grandson to Æacus. Sutorius does the same :

—————*Natus at impias*
Invadet arces, hasque multâ
Eade madens pronepos cremabit.

No bliss alike charms all.⁵—The votive lays
 Shall envy blast, that chant Melesias' praise?
 Whose infant sinews, courting fair renown,
 Add to his other wreaths the fam'd Nemean crown.

EPODE III.

After, with manly sinews strong,
 He in the great Pancratium won the prize⁶:—
 To teach, more surely to the skill'd belong,
 Experience fools alone despise:
 Full well the hero knows above the rest
 To form with precepts sage the manly breast;
 To point the surest path that leads
 To glorious acts, and daring deeds,

⁵ *No bliss alike charms all.*] This is rather an abrupt sentence, and does not seem to arise naturally out of the subject; which, after all that has been said concerning the irregularity of Pindar, is seldom the case with our poet; perhaps never, when he is rightly understood. The original is,

Ταπεινὸν δ' ἐν ἀνθρώποις ἴσον ἱστέειν ὀρέειν.

and Sutorius's version,

Res nulla cunctos æquè homines juvat.

The Scholiast says, the ancients were much divided in their opinions concerning this passage; some supposing it to relate to the several ways which Neptune, Apollo, and Æacus went when they parted; some to the different exploits of Alcimedon, Timosthenes, and Melesias.

⁶ *He in the great Pancratium won the prize.*] The *Pancratium*, from πᾶν and κράτος, was the most laborious of the athletic exercises. Some writers have improperly confounded it with the *Pentathlon*. There is a most accurate account of it in West's Dissertation on the Olympic Games; to which I refer the reader who desires fuller information on the subject.

And future wreaths of fame prepare ;
And well his pupil's * fair renown,
Who now has won the thirtieth crown,
Rewards his teacher's care.

STROPHE IV.

By fortune favour'd, nor by manhood less,
Four striplings in the strife he overcame,
Bade infamy their vanquish'd limbs oppress,
And sent them home with foreheads veil'd in shame;
While to his grandsire's hoary head he brings
Triumphant joy, whence health, whence vigour
springs ;
For he whom fortune fans with prosperous breath,
Forgets the pains of age, and near approach of death.

ANTISTROPHE IV.

Mnemosyne, awake the silver lyre,
Lo! the Blepsiadæ demand the song⁷:
Well their brave brows the flowery bands require,
To whom now six Olympic crowns belong.
Nor will the muse forget the honour'd head,
Though sunk to earth, and number'd with the dead;
The virtuous actions of the good and brave
Shall rouse the sleeping dust, and pierce the silent
grave.

7 *Io! the Elepsiadæ demand the song.*] According to the Scholiast, the Elepsiadæ were a particular tribe in Ægina, to which Alcimedon belonged; all of whom the poet imagines to be interested in the glory of his hero.

• Alcimedon.

EPODE IV.

Iphion midst the' infernal seats ⁸
 The pleasing news from Hermes' daughter hears ;
 He to Callimachus the tale repeats,
 Who drinks it with exulting ears,
 That Jove's supreme behest had deign'd to grace
 With Pisa's sacred meed their happy race.
 Still may he good on good bestow,
 No pallid sickness let them know,
 Nor Nemesis their social band
 By cursed discord e'er disjoin ;
 But happy may they ever shine,
 To bless their native land !

⁸ *Iphion midst the' infernal seats
 The pleasing news from Hermes' daughter hears.]*

In the original it is,

Ἑρμᾶ δὲ Ψυλαῖος ἀκούσας Ἰφίων
 Ἀγλαίας.

There is a singular beauty in personifying Ἀγλαία, and making her daughter to Mercury, which it is impossible to translate ; as I know of no English word capable of rendering Ἀγλαία. Sudorius did not find his Latin more happy.

*Iphio ut illic Angeliam audlet
 Natam volantis Mercuris alitem.*

I could also have used the Greek word : but I think it has not at all the happy effect which strikes me so much in the original. The Scholiast says, some suppose Iphion and Callimachus to be simply relations to Alcimedon ; others, that they were his father and uncle. I think this passage in the Ode strongly favours the latter opinion :

Πατρὶ δὲ πατρὸς ἐνέπνευσεν μένος
 Γήραος ἀντίπαλον.

The address to the grandfather supporting the supposition of his father being dead.

THE
NINTH OLYMPIC ODE,

BY MR. B. GREEN AND MR. PYE.

TO EPHARMOSTUS OF OPUS, ON HIS OLYMPIC AND PYTHIAN
VICTORIES.

ARGUMENT.

PINDAR begins the Ode with mentioning the hymn composed by Archilochus, and indiscriminately sung before such of the Olympic victors, as were not fortunate enough to have a poet to celebrate their particular exploits. He then invokes the Muses, to assist him in praising Epharmostus, for his success at Olympia and Pythia, and tells them it requires no common share of genius. He then, speaking of his country, commends him for raising its honour by his skill and success in athletic exercises, and implores the assistance of the Graces; asserting, that no glory can be expected without the aid of the superior powers, by whose help, he says, Hercules was able to oppose Neptune, Apollo, and Pluto. Here he checks himself; reflecting, that it is wrong to sing of any thing that may cast dishonour on the gods; and, describing Deucalion's flood, addresses Epharmostus and the citizens of Opus, as being descendants from him and Pyrrha, by means of their daughter Protogenia, who was carried away by Jupiter, and had a son by him named Opus, who founded the city of that name. Him he celebrates for his hospitality, and, enumerating his

friends, particularly mentions Menœtius. From thence he digresses to the story of his son Patroclus and Achilles attacking Telephus. The poet now, invoking again the Muses, desires to commemorate the victories gained by Epharmostus and his kinsman Lampromachus, and gives an account of their various triumphs; and, asserting the superiority of native over acquired merit, and giving mental accomplishments the preference to all others, he concludes with a compliment to his hero.

STROPHE I.

THE lay Archilochus prepar'd ¹, the meed
Of every victor on Olympia's sand,
Might have suffic'd, thrice chanted, to precede
Brave Epharmostus and his social band;
But from her bow let each Æonian maid ²
The glittering shafts of harmony prepare,
The heights of sacred Elis to invade,
Her shady forests, and her pastures fair;

¹ *The lay Archilochus prepar'd, &c.*] The Scholiast tells us, Archilochus composed an Ode on the victory gained by Hercules and Iolaus at Olympia, called Καλλίνικος from the first word in it; its beginning being 'Ω Καλλίνικε, χαῖρε ἄναξ Ἡράκλεις. This Ode it was customary to sing before every person who gained the prize at Olympia, if he had no poet to compose one purposely for the occasion.

² *But from her bow let each Æonian maid
The glittering shafts of harmony prepare.*]

This manner of expression is not uncommon with our poet; he uses it in the second Olympic Ode:

Ἐπεχε νῦν σκοπῶ τάξον,
Ἄγε, θυμέ· τίνα βάλλομεν

Seats sacred still to thunder-bearing Jove, [love.
Which Pelops gain'd, the dower of Hippodamia's³

ANTISTROPHE I.

To Pythia too, one dulcet arrow send.—
Nor does the poet humble lays require
That sings the chiefs for glory who contend.—
To princely Opus now the silver lyre

Ἐκ μαλθακᾶς αὖτις φρε-
νὸς εὐκλέας ὀϊστὸς
Ἰέντας; ἐπὶ τοι
Ἀκράγαντι τανύσαις,

Come on, thy brightest shafts prepare,
And bend, O Muse, thy sounding bow;
Say, through what paths of liquid air
Our arrows shall we throw?
On Agrigentum fix thine eye;
Thither let all thy quiver fly. *West,*

And a little before in the same Ode:

Πολλά μοι ὑπ' ἀγκῶ-
νος ὠκεία βέλη
Ἐνδον ἐντὶ φαρέτραις
Φωγᾶντα συνετοῖσιν.

It is surprising that a man of Cowley's genius could give so very puerile a turn as he has to the first quoted passage,

Leave, wanton muse, thy roving flight,
To thy loud string the well-fletch'd arrow put,
Let Agrigentum be the *butt*,
And Theron be the *white*.

3 ————*Hippodamia*———] The learned reader must again forgive me for sacrificing quantity to the genius of our verse and language. I have taken the same liberty afterwards with Protogenia.

Awake, and chant her son's athletic worth.
 Opus, where Themis, with her daughter, reigns,
 Divine Eunomia.—Mindful of his birth,
 He decks the capital of Locris' plains
 With every flower on Alpheus' brink that grows,
 And every blooming wreath Castalia's cirque
 bestows.

EPODE I.

My votive voice, in soothing lays,
 Shall sing the much-lov'd city's praise;
 And, swifter than the courser scours the plain,
 Or the wing'd galley cleaves the yielding main,
 Will send the messenger of fame
 Through all the' admiring world, her honours to
 If haply my assiduous hand [proclaim,
 Shall cull the flowers that deck the graces' land.
 For every bliss that crowns mankind
 Must from the powers superior rise;
 And every plan's by them design'd,
 That forms the valiant or the wise.

STROPHE II.

Favour'd by them, Alcides' nervous arm ⁴
 Repell'd the monarch of the briny flood:
 Nor did the silver bow his heart alarm,
 But, firmly, angry Phœbus' rage he stood;

⁴ *Favour'd by them, Alcides' nervous arm.*] The Scholiast gives the following account of this passage: 'These were the causes which induced Hercules to make war with the gods. With Neptune, for assisting the Pylians, whom he attacked for this reason: having killed one Trachinîus, and flying on account of the murder, he came to Ncleus for his aid in expiating the

Nor could stern Pluto's rod his breast dismay,
Which drives the dying to his drear abodes:—
Rash muse, desist! nor urge the impious lay;
Hateful's the wisdom that blasphemes the gods.—
'Tis madness, strength absurdly thus to boast,
And mortal might compare with heaven's triumphant host.

ANTISTROPHE II.

Let war and discord, with the ills they bring,
Be banish'd distant from the' ethereal train:
Fair Protogenia's new-rais'd city sing⁵,
Where, from Parnassus to the level plain,
Deucalion and his mate, descending first,
By Jove's command the rising dome design'd;
While from the stones their living offspring burst⁶,
To fill the nations, and renew mankind.—

crime: which being refused him, he made war on the Pylians, whom Neptune assisted, being father to Neleus and Peleus. With Apollo, because, when he consulted his oracle at Pytho, he was told that the god was absent; which enraged him so much, that he carried away the tripod. And with Pluto, on account of his bringing away Cerberus by the command of Eurystheus.'

⁵ *Fair Protogenia's new-rais'd city sing.*] The city of Opus is here called Protogenia from the daughter of Deucalion.

⁶ *While from the stones their living offspring burst,
To fill the nations, and renew mankind.*]

This is the original:

——— ἄσπερ
Δ' εὐνῶς, δμῶδα μὲν
Κτισάσθαι Νέεινον γόνου.
Λαοὶ δ' ἐνέμασθαι.

By this means, giving the etymology of the Greek word *Λαῖς*, *populus*. Sudorius in his version gives the exact sense of Pin-

Let strains like these their pleas'd descendants hear;
 Old wine delights the taste, new numbers charm
 the ear?

EPODE II.

Of old o'er earth's involved head,
 The congregated waters spread,
 And o'er the wasted country urg'd their course;
 Till Jove, relenting, check'd their ruthless force,
 And bade their native beds again
 The raging waves absorb, and spare the ravag'd plain.
 From Pyrrha and Deucalion then
 Your sires arose, a hardy race of men.

dar by keeping the Greek word, which could not have been
 done with propriety in an English translation:

———*Jactu lapidum dederunt
 Alteram prolem, vocitant et inde
 Ἀδὲν Ἀχivi.*

The story of Deucalion and Pyrrha renewing the race of
 mankind, by throwing stones over their heads, is thus told by
 Ovid:

*Descendunt velantque caput, tunicasque recingunt.
 Et jussos lapides sua post vestigia mittunt:
 Saxa, (quis hoc credat, nisi sit pro teste vetustas?)
 Ponere duritiem capere, suumque rigorem;
 Molliri que morâ, molliorque ducere formam.*

Ov. Met. l. i.

7 *Old wine delights the taste, &c.*] Perhaps the poet here
 means to hint to his patron, the advantage he has in having an
 Ode purposely composed for him, instead of having only the
 old one, common to all the Olympic conquerors.

Thence your honour'd lineage springs,
 The offspring of a god's embrace ;
 And hence, for ever native kings,
 With glory reigns the warlike race.

STROPHE III.

Opus, thy daughter erst Olympic Jove⁸
 To shady Mœnalus from Elis bore ;
 And there compressing with impetuous love,
 Restor'd her to her plighted lord * once more,
 Her womb then teeming with the heavenly child ;
 Lest fate his days without a son should claim.
 The hero on the foster'd infant smil'd,
 Pleas'd with his form, and gave his grandsire's name,
 And subjects brave bestow'd, and fair domains ;
 Whence Opus' lofty walls, and Locris' hardy swains.

ANTISTROPHE III.

Drawn by his virtues, to whose friendly towers,
 From Argos, Thebes, and Pisa's fertile plain,
 And fair Arcadia, crowd the social powers,
 Menœtius, chief among the warrior-train
 He lov'd, from Actor and Ægina sprung :
 Whose son, when wrong'd Atrides call'd to arms,
 Was nobly found the vengeful train among ;
 Who, when the Greeks from Telephus' alarms⁹

⁸ *Opus, thy daughter, &c.*] This means Protogenia, daughter of Deucalion, who is mentioned before ; she was married to Locrus, from whom the country took its name. Opus and Deucalion are the same person.

⁹ *Who, when the Greeks from Telephus' alarms.—*] Telephus was son of Hercules, and, opposing the Greeks in their

* Locrus.

Found shameful safety on the friendly flood
With Pelæus' godlike son, the threatening storm
withstood.

march to Troy, was dangerously wounded by Achilles, and afterwards healed by the rust of the same spear that gave the wound :

*Telephus æternâ consumptus tæbe perisset,
Si non quæ nocuit dextra tulisset opem.*

Ov. Trist. L. V. El. ii.

As I have mentioned Achilles, I must beg the reader's indulgence for a digression on the story of his being rendered invulnerable, except in the heel, by being dipped in the Styx; which, though it has no foundation in any ancient writer, except Statius, (of whom more hereafter) is yet so generally, and I may say * universally adopted, and has been so often said to be in Homer, that it seems almost maintaining a paradox to contradict it. The editors of the Delphin Classics assert it roundly; see the notes on Virgil's *Æneid*, l. i. v. 34. Ovid's *Metam.* l. xii. v. 606. and Horace's *Epode* xiii. v. 17.

Monsieur Bayle, in his Dictionary, says, speaking of Achilles, ' On a dit que sa mere l'ayant plongé dans les eaux du Styx pour le rendre invulnerable, ne put procurer cet avantage au talon, parce qu'elle tenoit son fils par là. Fulgence au chapitre 7 du livre, et le Scholiaste d'Horace sur l'ode 13 du livre 5, marquent qu'elle le tint par le talon. Ceux qui disent qu'il mourut d'une blessure au talon, comme Hygin au chapitre 107, et Quintus Calaber au vers 62 du 3 livre, conviennent au fond avec les deux autres. Servius sur le vers 57 du 6 livre de l' *Æneide* dit en general qu'il étoit invulnerable *exceptâ parte quâ à matre tentus est.*' Bayle, Dict. Art. Achil.

Whatever Servius, Fulgentius, &c. may say, sure I am, that there is no word of Achilles being invulnerable, or dying by a wound in his heel, in any ancient Greek poet, nor in Virgil, Horace, or Ovid; and almost every fable of antiquity is alluded to in some or other of the writings of the last. Homer actually

* I never remember to have seen this notion combated before my first publication of these notes; I have since had the pleasure of seeing it noticed by the learned and ingenious Dr. Beattie. *Essay on Poetry and Music*, part I. ch. iv.

EPODE III.

From hence the skilful well might find
The' impatience of Patroclus' mind :

gives an account of his being wounded in the hand by Astero-
pæus, who threw two darts together, one of which was innocent :

Τῷ δ' ἐτέρῳ μιν πῆχυν ἐπισφάδην βάλε χεὶρὸς
Δεξιερῆς, σὺτο δ' αἶμα κελαινεφές—

Iliad. xxi. 166.

One razed Achilles' hand ; the spouting blood
Spun forth———

Pope.

Virgil says,

Dardana qui Paridis dirēxti tela manusque
Corpus in Æacidæ. *Æneis, l. vi. 57.*

The account of the battle between Cygnus and Achilles, in the twelfth book of Ovid's Metamorphoses, affords a convincing proof that no such fable was extant in Ovid's time. Cygnus tells Achilles, that his own arms are useless, being himself invulnerable, and offers his naked body to his assaults. On the contrary, Achilles, instead of boasting of the same advantage, depends on his shield for security, which is nearly transfixed : (this by the way is a proof that his armour, though a gift of the gods, was not supposed impenetrable, like the enchanted armour of romance :)

——— *et æs et proxima rupit*

Terga novena boum, decimo tamen orbe moratum.

After Cygnus is slain, and the chiefs are talking over the exploits of the day, the having an invulnerable body is considered by them all with the greatest astonishment, and particularly by Achilles.

Hoc ipsum Æacides, hoc mirabantur Achivi.

But Nestor mentions Cæneus as having possessed the same quality formerly, in these remarkable words ;

——— *vestro fuit unicus ævo*
Contemptor ferri, nulloque (forabilis ictu

Achilles, therefore, with parental care,
 Advis'd him ne'er alone to tempt the war.—

*Cygnus : at ipse olim patientem vulnera mille
 Corpore non laso, Perrhæbum Cænea vidi.*

Dares Phrygius, and Dictys Cretensis, (or whoever wrote the books ascribed to them) make no mention of Achilles being slain by a wound in the heel, (which could hardly be mortal) 'Quo Alexander, librato gladio procurrens adversus hostem, (i. e. Achillem) per utrumque latus geminato ictu transfigit.' Dict. Cret. l. iv. ch. xi. And Dares mentions his being wounded several times, and obliged to quit the field; and describes his death thus: 'Alexander Antiochum, et Achillem, multis plagis confodit.'

Benedictus Aretius, in a comment on the third Pythian Ode, ver. 179.

——— ἐν πολέμῳ
 Τόξοις ἀπὸ ψυχᾶν λιπῶν,

says; 'Homerus docet ab Alexandro occisum, i. e. (Achillem) 'τοξευθεὶς κατὰ τῆς γαστρὸς:' though I can find no such passage in Homer.

I have in my possession a translation of the Iliad into modern Greek, printed at Venice in the year 1526, and to which there is a book added, completing the Trojan war, where the death of Achilles is described in these words:

——— Πάρις ἐξοπίσω
 Ἰσχυρὸν κρατῶν μὲν τόξον,
 Πέμπει ἵνα πικρὸν βέλῃ.
 Κατ' αὐτῷ τῷ Ἀχιλλέως,
 Καὶ εἰς τὴν πλευρὰν τὸν κρᾶσι,
 Καὶ ἀπέρασε τὸ βέλῃ.
 Εἰς τὸ ἑτέρον τὸ μέρος.

'Paris from behind, holding a strong bow, sent a sharp (bitter) arrow against Achilles himself, and wounded him in the side: and the arrow passed quite through, and came out at the opposite part.'

The invulnerable story does not seem to have been current at

O could I soar on daring wings,
Where, in her rapid car, the muse exulting sings;

the revival of literature in Europe. I think the following passage in *Don Quixote* shows Cervantes was ignorant of it, or he would most likely have mentioned it, as it so much resembles the story he introduces: especially as he has brought in an allusion to classical fable.

Don Quixote, speaking of the various miraculous endowments of different knights, says: 'One has the gift of never being enchanted; another to have such impenetrable flesh, as never to be wounded, as was the case of the famous Roldan, one of the twelve peers of France, of whom it is reported, that he was incapable of receiving a wound except in the sole of his left foot; and there it must be made with the point of a large needle, and no other weapon whatever. Therefore, when Bernardo Del Carpio killed him at Roncevalles, seeing it impossible to wound him with steel, he lifted him from the ground in his arms, and strangled him, recollecting the death that Hercules gave to Antæus, that fierce giant, said to be a son of the earth.'

Don Quixote, part iii. book iv, chap. 62.

Even the writers of romance, who were fond of depreciating the heroic character of Achilles, never mentioned his being invulnerable as an advantage he had over Hector; though they represent him as using the assistance of his Myrmidons to destroy him.

I cannot help observing here, the striking difference between the ideas of feudal and heroic honour; much, in my opinion, to the honour of the former. Two of the most respectable writers of antiquity, (Aristotle and Plutarch) censure Homer for not having made Achilles take those measures to destroy Hector, which the writers of romance impute to him, for the purpose of putting his courage in an inferior light to that of his enemy. See Aristotle's *Poetics*, chap. xiv. and Plutarch's *Life of Pompey*.

How the idea of Achilles being invulnerable, so contrary to his character as drawn by Homer, who always represents him as preferring glory, attended with certain, and early death, to a long life of tranquillity, should have been so long and so generally conceived to have originated with Homer, and to have been the opinion of the ancient poets, and this without the least

(For ample power, and eager will,
Attend with duteous care her footsteps still;)

shadow of foundation, it is impossible to account for. Statius is the only writer of antiquity from whom it could be derived; but it is something singular that his authority alone should disseminate it so universally. There are two passages in his Achilleid that obviously allude to it.

—*Ad Stygios iterum fero mergere fontes.*

Stat. Achil. l. i. v. 134.

and

—*Si progenitum Stygos amne severo
Armavi, (totumque utinam!) cape tuta parumper
Tegmina; nil nocitura animo.*—

Achil. l. i. v. 269.

This long dissertation may perhaps seem trifling to some; but the classical reader I trust will not be displeased to see the hero of Homer, and I may add, of Pindar, (for he always mentions him with particular veneration,) vindicated from the absurdity of having an invulnerable body covered with impenetrable armour. How Statius would have managed this is uncertain, as only two books of his Achilleid are extant. But Homer has taken great care to make Achilles and Hector engage on equal terms, for both are in divine armour: Hector being dressed in the spoils of Patroclus, who wore the arms of Achilles, which Homer says, Iliad. xviii. v. 84. were given by the gods to his father Peleus, on his marriage with Thetis.

Before I quit this subject, I must observe, that there is another hero of the Iliad, who is said to have been invulnerable. Pindar, in his sixth Isthmian Ode, says that Hercules wrapped Ajax, when a child, in the skin of the Nemean lion, and requested Jupiter to make his body as invulnerable as the hide.

Τὸν μὲν ἄρ' ἤκτον φῦαν

Ὡς περ τοῦδε δέρμα με νῦν περιπλανᾷται

Θηρός.

On which the Annotator on the Oxford Pindar observes, that Ajax was invulnerable in every part, except the sides, where

Thy social worth, and Isthmian prize¹⁰,
 Lampromachus, should grace my lay;
 When fame beheld two trophies rise,
 Congenial, in one rolling day.

the lion's skin did not touch, on account of the intervention of the quiver. Though the Greek Scholiast only supposes it to imply a wish, that the future hero may be as strong, and as intrepid as the animal whose hide he is covered by. Mr. Greene wonders who the Commentator is who has conjured up this tale, and where he purloined the story? To the last of these questions, I believe I can give an answer. It is taken from the Scholia on Homer, though with some alteration, on the following passage of the Iliad, describing the combat between Ajax and Diomed:

Τυδείδης δ' ἄρ' ἔπειτα ὑπὲρ σάκος[⊕] μέγαλοις
 Αἶν' ἐπ' αὐχένι κύρσ φασιν[⊕] θυρὸς ἀκωκῇ.
 Καὶ τότε δὴ ῥ' Αἴαντι περιδίδεσαντες Ἀχαιοί,
 Παισαμένης ἐκίλευσαν ἀέθλια ἴσ' ἀνελέσθαι.

Iliad. l. xxiii. v. 820.

Tydeides then the javelin aim'd above
 The buckler's margin, at the neck he drove;
 But Greece, now trembling for her hero's life,
 Bade share the honours and surcease the strife.

Pope.

The Scholiast observes, that Hercules, happening to be at Salamis just as Ajax was born, took the child, and wrapped him in the lion's hide, and prayed that he might become invulnerable, (ἀτρωτ[⊕]), and accordingly all his body became invulnerable, except the neck, which the hide happened not to cover.

Ajax I think is the only hero of any consequence, who is not wounded in the course of the Iliad.

¹⁰ *Thy social worth, and Isthmian prize,
 Lampromachus, should grace my lay.]*

The Scholia make Lampromachus a kinsman and fellow-citizen of Epharmostus. The elder Scholiast says, that some were of opinion he won the Isthmian crown the same day that his friend

STROPHE IV

Twice, Epharmostus, too, thy matchless might
 Fair Corinth saw, twice Nemea's hallow'd ground:
 Argos thy manly brows with glory dight,
 And Attica thy youthful forehead crown'd:
 What praise thou met'st in Marathon's fam'd course,
 Now, scorning with the beardless youth to run,
 Match'd with the veteran race, thy rapid force,
 Temper'd with skill, the silver goblet won;
 Shout with exulting voice the friendly train,
 To see the loveliest youth the fairest trophies gain.

ANTISTROPHE IV.

Lycæan Jove's high feast with wonder glow'd
 As bold Parrhasia's sons thy form behold;
 Her prize Pellene on thy strength bestow'd¹¹,
 A guard from warring winds, and wintry cold.
 Iolaus' tomb, and fair Eleusis' plain
 Wash'd by the briny wave, thy deeds attest.
 Though men by labour strive applause to gain,
 Yet native merit ever shines the best;
 Nor shall the wreaths attain'd by toil and care,
 With heaven-descended might, and inborn worth
 compare.

EPODE IV.

Not every path extends the same,
 But various are the roads to fame;

did the Olympic; others, that they were both Isthmian prizes; the younger Schollast only mentions the last opinion. Indeed it was not likely that the Olympic and Isthmian games should be celebrated at the same time.

¹¹ *Her prize Pellene*——] The prize in the games celebrated at Pellene was a cloak.

With different eye the same pursuits we view,
Nor all one wish with equal zeal pursue ;
But his great fame shall highest soar,
Who climbs the arduous heights of science' sacred
By which inspir'd, I now proclaim [lore.
My hero's heaven-born strength, and native fame ;
Who, conqueror on Oïlia's plain,
Bade the bright wreath of victory twine,
Great Ajax, round thy votive fane,
And grac'd with wreaths the hallow'd shrine.

THE
TENTH OLYMPIC ODE,

BY MR. B. GREENE AND MR. PYE.

TO AGESIDAMUS, SON OF ARCHESTRATUS, AN EPIZEPHYRIAN
LOCRIAN, ON HIS VICTORY OBTAINED BY THE CÆSTUS.

ARGUMENT.

THE poet begins the Ode by apologizing to Agesidamus, for having so long delayed composing it, after promising to do it. He then compliments him upon his country, and consoles him for being worsted at the beginning of the contest, till encouraged by Ias, by relating the same circumstance of Hercules and Patroclus. He then describes the institution of the Olympic Games, by Hercules, after the victory he obtained over Augeas, and the sons of Neptune and Molione; and enumerates those who won the first prizes in the athletic exercises. He then, returning to Agesidamus, and congratulating him on having a poet to sing his exploits, though after some delay, concludes with praising him for his strength and beauty.

STROPHE I.

O MUSE, awake the' Olympic lay,
Which to Archestratus' brave son we owe;
The meed I promis'd to bestow,
Oblivion's icy hand had wip'd away :

And thou, O Truth, the favourite maid
Of thundering Jove, vouchsafe thy aid
To quell their slanderous falsehoods, who pretend
I e'er with wilful aim deceiv'd a trusting friend.

ANTISTROPHE I.

Full many an hour has roll'd away
Since shame has made my cheeks with crimson glow;
So long the promis'd meed to owe :
But now the song, with interest, I'll repay¹ ;
And, as where ocean's billows roar,
They clear from stain the pebbled shore,
So shall the breath of this my friendly strain,
To listening crouds assert my spotless faith again.

EPODE I.

Where, gently fann'd by zephyr's balmy breeze²,
Fair truth o'er Locris' colony presides ;
Her guardian, sweet Calliope, she sees,
While warlike Mars the generous care divides.—

¹ *But now the song, with interest, I'll repay.*] Pindar, having so long delayed sending the Ode, according to his promise, accompanied it with another small one, to atone for his neglect : this is the eleventh Ode ; which is from thence called Τόκον, *Interest*.

² *Where, gently fann'd by zephyr's balmy breeze,
Fair truth o'er Locris' colony presides.*]

There was a colony of Locrians established in that part of Italy called Magna Græcia : who, from their western situation, were styled Epizephyrian Locrians. Agesidamus was of this colony : the Ode being inscribed in the original, Ἀγσιδάμου Λόκρων Ἐπιζευφύριον.

Bold Cynus, in the hard-fought field ³,
 Forc'd Hercules at first to yield;
 Agesidamus, so thy might
 Was wavering in the' Olympic fight,
 Till, as Achilles' friendly tongue
 Patroclus' fainting limbs new strung,
 Brave Ias' words thy drooping spirits fire,
 Thy slumbering virtues rouse, and godlike deeds
 inspire.

STROPHE II.

When emulation warms the breast,
 The youth (heaven aiding) matchless fame shall gain;
 But few the envied prize obtain
 By slothful luxury and lazy rest.

*3 Bold Cynus, in the hard-fought field,
 Forc'd Hercules at first to yield.]*

Hercules making war with Cynus, the son of Mars (the Cynus slain by Achilles was a son of Neptune), on account of his cruelty, was at first defeated, though he afterwards overcame and killed him. From this circumstance, and from Patroclus being encouraged by the exhortations of Achilles at the siege of Troy, he consoles Agesidamus for being worsted at the beginning of the conflict, till he assumed fresh strength and spirits from the encouragement of Ias, his Ἀλείπτης, or Anointer; whose business it was, not only to prepare the combatants for the contest by anointing them, but also to instruct them in the athletic exercises; as appears from what is said of Melesias in the eighth Olympic Ode, who in the title of it is styled Ἀλείπτης, *Unctor*. This Ias the elder Scholiast calls Iolas; and the younger Scholiast, (and after him Sudorius) Hylus. I have chosen to keep the name as it is in Pindar.

Now custom bids my muse proclaim
 Jove's festival and solemn game †,
 With which Alcides honour'd Pelops' shrine,
 When Neptune's baffled sons confess'd his power
 divine.

ANTISTROPHE II.

When his triumphant arm had laid,
 O blameless Cteatus! thy glory low;
 And bold Eurytus felt the blow,
 O'ercome by stratagem in Cleon's glade;
 From proud Augeas to obtain
 The promis'd meed of toil and pain;
 And wreak on Molion's sons the fatal day, [lay.
 When stretch'd on Elis' plains his slaughter'd army

EPODE II.

Soon did the faithless king * his fraud repay,
 He saw his country's fairest hopes expire;
 Saw his exulting cities fall a prey
 To vengeful slaughter, and consuming fire;
 Saw desolation's iron reign
 Extend o'er all his fair domain—
 Vain are the' endeavours to withstand
 The vengeance of a mightier hand:

† *Jove's festival and solemn game,
 With which Alcides honour'd Pelops' shrine.]*

The poet here gives an account of the first institution of the Olympic Games, by Hercules, after the victory he had obtained over Augeas, and his allies Cteatus and Eurytus, sons of Neptune and Molione; with whom he made war, to obtain the reward promised him by Augeas, and to revenge the loss of his army, which had been before cut to pieces by Cteatus and Eurytus; in which were slain his brother Iphicles, and also Telamon and Calcedon.

* Augeas.

Awhile he rashly tried to oppose
 The forceful entry of his shouting foes;
 Till, seeing fell destruction round him wait,
 He sought, amid the press, a voluntary fate.

STROPHE III.

On Pisa's plains the son of Jove
 Assembled, with their spoils, his conquering band;
 And bade for ever sacred stand
 To his eternal sire this hallow'd grove;
 Bade sacred fences straight surround
 The Altis' consecrated ground⁵;
 Whilst round, the festive seats with splendor gleam,
 And crown the verdant brink of Alpheus' honour'd
 stream.

ANTISTROPHE III.

Alpheus, who, with the' imperial train⁶
 Of high Olympus, shares the sacrifice;
 Where the Saturnian summits rise,
 With site conspicuous from the trophied plain:

⁵ *The Altis' consecrated ground.*] The Altis was a grove near the Olympic stadium, sacred to Jupiter; in which were placed the statues of the Olympic conquerors. In West's Dissertation there is a particular account of it.

⁶ *Alpheus, who, with the' imperial train
 Of high Olympus, shares the sacrifice.*]

In the original it is,

Μετὰ δώδεκ' ἀνάκτων θεῶν.

There were six altars erected by Hercules to twelve of the principal gods: the first was dedicated to Jupiter and Neptune; the second to Juno and Minerva; the third to Mercury and Apollo; the fourth to Bacchus and the Graces; the fifth to Diana and Alpheus; the sixth to Saturn and Rhea.

There, erst when CEnomans sway'd,
 In snow was wrap'd the' unnotie'd glade.
 On the first rites propitious smil'd the fates ;
 And Time, on whom ev'n truth for confirmation
 waits :

EPODE III.

He, rolling on with never-ceasing course,
 To the succeeding race of men declares,
 How the rich spoils of war's resistless force
 The godlike hero midst his army shares ;
 And bids the festive games still cheer
 Again each fifth-revolving year.—
 Who in the contests, now ordain'd,
 The first Olympic wreath obtain'd ?
 Whose coursers in the rattling car,
 Or limbs exerted in the sportive war,
 Or feet inur'd to urge the rapid race,
 Snatch'd from their baffled foes the matchless
 olive's grace ?

STROPHE IV.

On the long Stadium's even course⁷,
 CEnus, great Licymnius' valiant son,
 The prize with active footsteps won,
 Who brought from Midia's plains his friendly force :
 Resplendent with the wrestler's oil,
 Fair victory crown'd the Tegean's * toil :

⁷ *On the long Stadium's even course.*] The poet here gives the names of the conquerors at the first Institution of the Olympic Games, in the six different exercises, viz. the Foot-Race; the Pale, or Wrestling; the Cæstus; the Chariot-Race; Darting; and throwing the Discus. For an accurate description of which, see the Dissertation by Mr. West.

* Echemus.

While brave Doryclus, from Tirynthe's shore,
The Cæstus' manly prize from all his rivals bore.

ANTISTROPHE IV.

Conspicuous on his conquering car,
The muse Mantinian Semus' coursers sings ;
Phrastor the' unerring javelin flings ;
While, by Eniceus' sinews hurl'd, afar
Beyond the rest the discus flies.—
Resound the shores with friendly cries ;
While lovely Luna pours her argent light
Full-orb'd, and cheers with rays the gloomy shades
of night.

EPODE IV.

The echoing woods, and vaulted temples round,
Ring with the jocund shouts, and festive strain.
Following their great example, we resound
Their glories who the' Olympic olive gain :
And in the far-resounding verse
The manly victor's praise rehearse,
And tune the hymn to awful Jove ;
Who, mid the sapphire plains above,
Bids the bright-gleaming lightning fly,
And darts the thunder through the trembling sky.
Breath'd to soft flutes sweet sounds the lingering lay,
Which, form'd on Dirce's brink, though long de-
fer'd, we pay ⁸.

⁸ ——— *form'd on Dirce's brink* ———] Dirce was the name of a fountain near Thebes, supposed to have been wife to Lycus, king of Thebes, and transformed into a fountain by Jupiter, after having been torn to pieces by horses, for her cruelty to Antiope.

STROPHE V.

As grateful comes the long-hop'd air ;
As to the' expecting sire whom age and pain
To second childhood bend again,
The happy offspring of a legal heir :
The joyful tidings straight impart
New vigour to his sinking heart ;
For wealth itself the dying breast offends,
When to a stranger's hand the envied gift descends,

ANTISTROPHE V.

So he who at dread Pluto's gate
Arrives unsung ;—though worth and fair renown
His every word and action crown,
What shining honour shall that worth await ?
Thy ears, the lyre, the dulcet flute,
Agesidamus ! shall salute ;
O'er thy fair fame distil mellifluous lays,
And all Pieria's choir afford thee ample praise.

EPODE V.

And on his country too we must bestow
The faithful tribute of a votive verse ;
On Locris' race the honied stream shall flow,
While their victorious Son my lays rehearse ;
Whom, by Olympia's awful shrine,
My eyes beheld, with strength divine,
In the stern conflict bear away
The envied trophies of the day.
Lovely his form, while youth's soft grace
Shed smiling beauty o'er his face ;
Youth's bloom divine, which, join'd to potent love,
The ruthless arm of death from Ganymedes drove.

THE
ELEVENTH OLYMPIC ODE,

BY MR. WEST.

THIS Ode is inscribed to Agesidamus of Locris, who, in the seventh-fourth Olympiad, obtained the victory in the exercise of the Cæstus, and in the class of boys.

The preceding Ode is inscribed to the same person; and in that we learn, that Pindar had for a long time promised Agesidamus an Ode upon his victory, which he at length paid him; acknowledging himself to blame for having been so long in his debt. To make him some amends for having delayed payment so long, he sent him, by way of interest, together with the preceding Ode, which is of some length, the short one that is here translated, and which in the Greek title is for that reason styled Τόκῳ, or *Interest*.

ARGUMENT.

THE poet, by two comparisons, with which he begins his Ode, insinuates how acceptable to successful merit those songs of triumph are, which gave stability and duration to their fame; then declaring that these songs are due to the Olympic conquerors, he proceeds to celebrate the victory of Agesidamus, and the praises of the Locrians, his countrymen, whom he commends for their having been always reputed a brave, wise,

and hospitable nation: from whence he insinuates, that their virtues being hereditary and innate, there was no more likelihood of their departing from them, than there was of the fox and lion's changing their natures.

STROPHE.

To wind-bound mariners most welcome blow
The breezy zephyrs through the whistling shrouds :
Most welcome to the thirsty mountains flow
Soft showers, the pearly daughters of the clouds;
And when on virtuous toils the gods bestow
Success, most welcome sound mellifluous odes,
Whose numbers ratify the voice of fame,
And to illustrious worth insure a lasting name.

ANTISTROPHE.

Such fame, superior to the hostile dart
Of canker'd envy, Pisa's chiefs attends.
Fain would my muse the' immortal boon impart,
The' immortal boon which from high heaven
descends,
And now inspir'd by heaven thy valiant heart,
Agesidamus, she to fame commends :
Now adds the ornament of tuneful praise,
And decks thy olive crown with sweetly-sounding
lays.

EPODE.

But while thy bold achievements I rehearse,
Thy youthful victory in Pisa's sand,
With thee partaking in the friendly verse,
Not unregarded shall thy Locris¹ stand.

¹ *Locris*.] There were three colonies of Locrians; one of which was in Italy, called from their western situation, the Epi-sphyrian Locrians, the people here celebrated by Pindar.

Then haste, ye Muses, join the choral band
Of festive youths upon the Locrian plain;
To an unciviliz'd and savage land
Think not I now invite your virgin train,
Where barbarous ignorance and foul disdain
Of social virtue's hospitable lore
Prompts the unmanner'd and inhuman swain
To drive the stranger from his churlish door.
A nation shall ye find, renown'd of yore
For martial valour, and for worthy deeds;
Rich in a vast and unexhausted store
Of innate wisdom², whose prolific seeds
Spring in each age. So nature's laws require:
And the great laws of nature ne'er expire.
Unchang'd the lion's valiant race remains,
And all his father's wiles the youthful fox retains.

² The thought contained in these three verses is rather hinted, than expressed in the original: but how beautiful, or rather how excusable soever such a conciseness may appear in the Greek language, I was afraid the literal translation of this passage would seem too harsh and abrupt to an English reader; and for that reason have endeavoured to draw out and open the sense of Pindar, in this and the two following verses: a liberty which a translator of this author must sometimes take with him, if he would render his translation intelligible, or at least palatable, to the generality of readers.

THE
TWELFTH OLYMPIC ODE,

BY MR. WEST.

THIS Ode is inscribed to Ergoteles, the son of Philanor of Himera, who, in the seventy-seventh Olympiad, gained the prize in the foot-race, called Dolichos, or the long Course.

ARGUMENT.

ERGOTELES was originally of Crete; but being driven from thence by the fury of a prevailing faction, he retired to Himera, a town of Sicily, where he was honourably received, and admitted to the freedom of the city; after which he had the happiness to obtain, what the Greeks esteemed the highest pitch of glory, the Olympic crown. Pausanias says, he gained two Olympic crowns; and the same number in each of the other three sacred games, the Pythian, Isthmian, and Nemean. From these remarkable vicissitudes of Fortune in the life of Ergoteles, Pindar takes occasion to address himself to that powerful directress of all human affairs, imploring her protection for Himera, the adopted country of Ergoteles. Then, after describing in general terms the universal influence of that deity upon all the actions of mankind, the uncertainty of events, and the vanity of hope, ever fluctuating in ignorance and error, he assigns a reason for that vanity; *viz.* That the gods have not given to mortal men

any certain evidence of their future fortunes, which often happen to be the very reverse both of their hopes and fears. 'Thus (says he) it happened to Ergoteles, whose very misfortunes were to him the occasion of happiness and glory; since, had he not been banished from his country, he had probably passed his life in obscurity, and wasted in domestic broils and quarrels that strength and activity, which his more peaceful situation at Himera enabled him to improve and employ for the obtaining the Olympic crown.'

This Ode, one of the shortest, is, at the same time, in its order and connection, the clearest and most compact of any to be met with in Pindar.

STROPHE.

DAUGHTER of Eleutherian Jove',
To thee my supplications I prefer!
For potent Himera my suit I move;
Protectress Fortune, hear!

¹ After the victory obtained at Platæa by the Grecians over Mardonius, the general of Xerxes, the Greeks, to commemorate their delivery from that terrible attack upon their liberty, erected a temple to Jupiter, called upon that occasion Eleutherios, or the guardian of liberty. Why Pindar styles Fortune 'the daughter of Eleutherian Jupiter,' I cannot guess, unless it be to insinuate, that liberty is the true source of prosperity. Some say, that by making Fortune the daughter of Jupiter, Pindar means to let us know, that what we mortals (ignorant of the true causes of all events) style fortune, is really and truly the directing providence of heaven. I could easily admit of this interpretation, had the poet called Fortune simply the daughter of Jupiter; but I am apt to believe, that by adding the epithet Eleutherian to Jupiter, he alluded to some particular circumstances in the worship or mythology of that goddess, unknown to us; to some altar, or perhaps statue, erected to her in the temple of Eleutherian Jove; as such kinds of allusions are fre-

Thy deity along the pathless main
In her wild course the rapid vessel guides ;
Rules the fierce conflict on the'embattled plain,
And in deliberating states presides.
Toss'd by thy uncertain gale
On the seas of error sail

quently to be met with in this poet. And indeed, upon further reflection, I cannot help supposing that the people of Himera, in imitation of the Grecians, who erected a temple to Eleutherian Jupiter (as is said above) erected also a temple to Fortune at Himera, in memory of the famous victory obtained by Gelo over the Carthaginians; who, by virtue of an alliance with the Persians, attacked at the same time the Greeks settled in Sicily, and were entirely routed, and all cut to pieces, near this very city of Himera. See Diod. Sic. l. xi. and the Notes on the First Pyth. Ode. In this victory fortune had certainly as great a hand, as in any almost that was ever known; since it was chiefly owing to a lucky circumstance, and the happy success of a stratagem of Gelo; the Carthaginian army being vastly superior to his. I say, I cannot help thinking it probable, that the people of Himera erected upon this occasion a temple, or at least a statue to Fortune, whom they might style the daughter of Eleutherian Jove, to denote the particular deliverance they intended thereby to commemorate; a deliverance from the same danger and the same enemy, as threatened their allies and brethren in Greece. Upon this supposition, Fortune is very properly styled the daughter of Eleutherian Jupiter, as importing the directing providence of that supreme deity, who delivered the Greeks from slavery, according to the allegorical interpretation above-mentioned. Whether the four following verses, '*Thy deity along the pathless main,*' &c. may not contain some allusions to some remarkable events of those times, I will not determine. It is plain, however, from Pindar's First Pyth. Ode, that there was a naval victory obtained over the Carthaginians, perhaps no less extraordinary than that gained by Gelo at land: a rudder, however, is an emblem commonly given to Fortune upon medals, &c.

Human hopes, now mounting high
 On the swelling surge of joy ;
 Now with unexpected woe
 Sinking to the depths below.

ANTISTROPHE.

For sure presage of things to come
 None yet on mortals have the gods bestow'd ;
 Nor of futurity's impervious gloom
 Can wisdom pierce the cloud.
 Oft our most sanguine views the' event deceives,
 And veils in sudden grief the smiling ray :
 Oft, when with woe the mournful bosom heaves,
 Caught in a storm of anguish and dismay,
 Pass some fleeting moments by,
 All at once the tempests fly :
 Instant shifts the clouded scene ;
 Heaven renews its smiles serene ;
 And on joy's untroubled tides
 Smooth to port the vessel glides.

EPODE.

Son of Philanor * ! in the secret shade
 Thus had thy speed unknown to fame decay'd ;
 Thus, like the crested bird of Mars †, at home
 Engag'd in foul domestic jars,
 And wasted with intestine wars,
 Inglorious hadst thou spent thy vigorous bloom ;
 Had not sedition's civil broils
 Expell'd thee from thy native Crete,
 And driven thee with more glorious toils
 The Olympic crown in Pisa's plain to meet.

* Ergoteles.

† The cock.

With olive now, with Pythian laurels grac'd,
And the dark chaplets of the Isthmian pine,
In Himera's adopted city ² plac'd,
'To all, Ergoteles, thy honours shine,
And raise her lustre by imparting thine.

² *In Himera's adopted city.*] Ergoteles, as I said before, was originally of Crete; but flying from thence, he was honourably entertained at Himera, and admitted to the freedom of the city; in return for which favour he caused himself, upon his obtaining the Olympic crown, to be styled 'of Himera;' signifying that he had now chosen that city for his country. For this reason I have ventured to call Himera his adopted city.

THE
THIRTEENTH OLYMPIC ODE.

BY MR. B. GREENE AND MR. PYE.

TO XENOPHON OF CORINTH, ON HIS VICTORY IN THE STADIC
COURSE, AND PENTATHLON, AT OLYMPIA.

ARGUMENT.

THE poet begins his Ode, by complimenting the family of Xenophon, on their successes in the Olympic games, and their hospitality ; and then celebrates their country, Corinth, for its good government, and for the quick genius of its inhabitants, in the invention of many useful and ornamental arts. He then implores Jupiter to continue his blessings on them, and to remain propitious to Xenophon ; whose exploits he enumerates, together with those of Thessalus and Ptæodorus, his father and grandfather. He then launches out again in praise of Corinth and her citizens, and relates the story of Bellerophon. He then, checking himself for digressing so far, returns to his hero, relates his various success in the inferior games of Greece, and concludes with a prayer to Jupiter.

STROPHE I.

WHILST I rehearse the' illustrious house's praise ¹;
 Thrice victor in Olympia's sportive war,
 To friends and strangers open; let my lays
 The fame of happy Corinth bear afar:
 Which as a gate to Neptune's Isthmus stands,
 Proud of her blooming youth and manly bands;
 There, fair Eunomia, with her sister-train,
 Bless'd peace and justice, hold their steady reign;
 Who wealth and smiling ease on mortals shower,
 From Themis' genial care drawing their natal hour/

ANTISTROPHE I.

But bloated insolence and fell disdain
 Far from their peaceful seats they drive away;
 Now lovely deeds inspire my sounding strain;
 And honest boldness swells my rising lay;
 When native worth the generous bosoms feel,
 'Tis hard the shining virtues to conceal.

¹ ——— *the' illustrious house,*
Thrice victor in Olympia's sportive war.

The poet here alludes to the several prizes gained by Xenophon, his father Thessalus, and his grandfather Pæodorus; all which are mentioned in the Ode, and not to three prizes won by Xenophon alone, as some Commentators have imagined, making Σταδίου δρόμῳ not to signify one exercise, but two. I leave the precise meaning of these words to be determined by those who are more curious in conjectures of this sort; but I think the poet's intention is put out of all doubt by the expression οἶκον τρισυλμπιονίκαν; which plainly relates to Xenophon's family, and not to himself only.

Corinth, on thee the blooming hours bestow
 'The envied wreaths from manly deeds that flow ;
 And teach thy dædal sons with careful heart,
 First to explore the way of many a useful art.

EPODE I.

Who bade the bullock sacred bleed
 To Bacchus in the Dithyrambic rite?
 Who first with reins the generous steed
 Directed in his rapid flight?
 And bade the sculptur'd bird of Jove:²
 The temple's massy roofs above,

² *And bade the sculptur'd bird of Jove
 The temple's massy roofs above,
 For ever fix'd on either end;
 His ornamental wings extend ?]*

This is rather an obscure passage, and relates to a particular ornament of the Grecian temple, viz. the Aëtoma, or figure of an eagle placed there, the invention of which the poet here ascribes to the Corinthians. The Scholiast adds, it was called double, from its form; or rather from there being one placed at each end of the temple; Δίδυμος δὲ φησὶν, ὅτι διπλᾷ τὰ αἰτώματα τὰ ὀπισθεν καὶ ἔμπροσθεν. Sudorius only differs from me by placing it within the temple; and perhaps he is in the right, as the word in the original is, ἐνθῆν;

—vel intra,

Templa aquilæ speciem locavit ?

I have seen a Latin comment on Pindar, which supposes αἰτώμα to mean a part of the temple itself, and to be so called, from its extending on each side, as an eagle does its wings. 'Sciendum est αἰτώμα locum et partem templi fuisse, ita dictam, quæ αἰτῶν etiam dicta est, propterea quod in modum aquilæ extendentis alas formata esset.' Comment. in Pind. auctore Benedicto Aretio Bernensi, p. 189. It will readily occur to the reader, that a part of our churches is now called the *ail*, from the same circumstance.

For ever fix'd on either end,
His ornamental wings extend?
While the sweet muse her silver sounds inspires,
And Mars with glorious flame the warrior's bosom
fires.

STROPHE II.

Olympia's honour'd patron! potent Jove!
Whose sovereign mandates o'er the world extend,
O with propitious ear my strain approve,
And, to fair Corinth's virtuous sons a friend,
On Xenophon let gales propitious breathe,
And take with hand benign the victor wreath
He won: surpassing, when on Pisa's shore³,
What mortal valour had perform'd before;

³ *Surpassing, when on Pisa's shore,
What mortal valour had perform'd before;
The stadic course re-echo'd his renown,
And with knit limbs he gain'd the Pentathletic crown.]*

The mention only of two prizes here, confirms, I think, my opinion of the passage spoken of in the first note. The Pentathlon consisted of five different exercises, viz. Leaping, Running, Quoitling, Darting, and Wrestling; thus expressed in a Greek epigram:

Ἰσθμια καὶ Πυθοὶ Διοφῶν ὁ Φίλωνος ἐνίκαι,
Ἄλμα, Ποδακίην, Δίσκον, Ἀκόντα, Πάλην.

Anthologia, l. 1. cap. 1. epig. 8.

What made it so extraordinary for the Pentathlete to succeed in any of the other exercises, was the great application, and strict and peculiar regimen, necessary to be observed in the attaining perfection in any one of the gymnastic exercises; which care the Pentathlete was obliged to divide amongst so many. Plato confirms this in his Ἐρασμῶ; where he makes Socrates answer to a person who affirms philosophy to consist in a general know-

The Stadic course re-echo'd his renown,
And with knit limbs he gain'd the Pentathletic
crown.

ANTISTROPHE II.

And twice conspicuous on the trophied course
The Isthmian parsley grac'd his victor-brow ⁴ ;
Nor Nemea's cirque condemn'd the hero's force.—
And where the sacred waves of Alpheus flow

ledge: Δοκίῃς γὰρ μοι λέγειν, ὅσον ἐν τῇ ἀγωνίᾳ εἰσιν οἱ Πένταθλοι πρὸς τὰς δρομίας, ἢ τὰς πελτατάς. καὶ γὰρ ἐκείνοι τούτων μὲν λείπονται κατὰ τὰ τούτων ἄθλα, καὶ δεύτεροι εἰσὶ πρὸς τούτης· τῶν δ' ἄλλων ἀθλητῶν πρῶτοι, καὶ νικῶσιν αὐτάς.
' You seem to speak of a person like the Pentathlete; who, when matched with a runner, or darter, in their own particular exercises, is always inferior, though he may be the first among the other Athletes (*i. e.* those of his own profession) and overcome them.' Longinus has also a passage much to the same purpose; when, comparing Hyperides with Demosthenes, he mentions the various merits of the former, and says, ' He bears the second rank in almost every thing, like a Pentathlete; who, though he may be inferior to those who hold the first estimation in their several particular exercises, yet excels all others of the same class with himself: ' Ὡς ὁ Πένταθλος, ὥς τε τῶν μὲν πρῶτοι ἐν ἑκάστῃ τῶν ἄλλων ἀγωνιστῶν λείπεισθαι, πρῶτος δὲ τῶν ἰδιωτῶν.

4 *The Isthmian parsley grac'd his victor brow.*] The prizes in the four sacred games are enumerated in the following line:

Ἄθλα δὲ τῶν Κέτιν, Μῆλα, Σίλινα, Πίτυς.

The latter of which, *i. e.* a garland made of the leaves of the wild pine, was the reward given in the Isthmian games. But Pindar's Scholiast informs us, that σίλινα, the parsley, was also sometimes given at the Isthmian games, as well as the Nemean; only with this difference, that the Isthmian parsley was dried,

His father Thessalus the olive wore
 By swiftness gain'd, and since on Pythia's shore,
 One sun beheld his might, mid wondering eyes
 Obtain the Stadic, and Diaulic prize ⁵ ;
 And the same month, to grace his lovely brow,
 The third triumphal wreath did Attica bestow.

EPODE II.

Seven times Hellotia crown'd his force,
 And since on Isthmus' sea-encircled plain,
 Victors in Neptune's sacred course,
 He and his sire the prize obtain.
 The swelling joy, the sounding song,
 Still follow as they go along ;
 What wreaths ! what honours ! too, they bore
 From Pythia's, and from Nemea's shore !—
 He who recounts their various crowns, as well
 May number all the sands where ocean's billows
 swell.

STROPHE III.

Some medium though will every praise beseem,—
 Which 'tis the first of wisdom still to know.—
 While, with no alien voice, the much-lov'd theme
 The fame of Corinth from my lips shall flow ;
 And I her chiefs, and prudent sires rehearse,
 No sounds fallacious shall disgrace my verse.

and the Nemean green. The third question of the fifth book of Plutarch's *Symposiaca* assigns the reasons for changing the pine branch for the parsley, and afterwards restoring the pine again.

⁵ ——— *Diaulic prize.*] The *Diakulus* was a foot-race twice the length of the *Stadic*, consisting of two *stadia*, as that did of one *stadium*.

There Sisyphus arose, whose wiles could shine
 With matchless force and lustre near divine;
 Medea⁶ there, whom Venus' flames inspire
 The Grecian ship to save, and cheat her cruel sire.

ANTISTROPHE III.

When warr'd the Greeks on Phrygia's hostile
 On either side her sons embattled stood, [strand,
 Though to bear Helen from the' ill-fated land,
 Her warriors with the' Atridæ cross'd the flood;
 Yet some, who those with vengeful spears repell'd
 From Corinth's race their honour'd lineage held;
 For Lycian Glaucus to the' Achaian host⁷,
 Trembling before his lance, would often boast
 His sire's abode, and wealth, and wide domain,
 Where fair Pirene's waves enrich the fertile plain.

⁶ ————*Medea*———] Aloes, and Ætes the father of Medea, were sons of Apollo and Antiope: and Apollo gave Arcadia to Aloes, and Corinth to Ætes; who, not being satisfied with his dominion; went and settled at Colchis in Scythia.

⁷ *For Lycian Glaucus to the' Achaian host,
 Trembling before his lance, would often boast
 His sire's abode, and wealth, and vast domain,
 Where fair Pirene's waves enrich the fertile plain.]*

Glaucus was king of Lycia, great great grandson to Bellerophon; though Pindar says Πατρὸς ἀρχαῖον, κ. τ. λ. He was an ally of Priam's at the siege of Troy. In Homer, he gives an account of his whole lineage, and the story of Bellerophon, at large, in his speech to Diomedes, in the sixth Iliad. It is too long to insert here.

EPODE III.

Who by the silver fountain's side
Much labour found, and much affliction knew,
While winged Pegasus he tried
Medusa's offspring to subdue ;
'Till, sleeping on his native plains,
Minerva gave the golden reins ;
'Awake, Æolian king ! awake !
This sacred gift with transport take ;
Show it to Neptune, potent god of steeds,
While at his hallow'd shrine the votive bullock bleeds.'

STROPHE IV.

The Ægis-bearing maid Minerva spoke,
While midnight slumbers clos'd his heavy eyes ;
Straight from the dull embrace of sleep he broke,
And seiz'd with eager hand the glittering prize :
Cæranus' son he sought, the neighbouring seer,
And pour'd the wondrous tidings in his ear ;
That, as in awful Pallas' holy fane,
Sleep o'er his temples spread her leaden reign,
Before him stood confess'd the warlike maid,
And by his side at once the golden bridle laid.

ANTISTROPHE IV.

The wondering augur bade him straight obey
Each mystic mandate of the dream divine ;
To Neptune first the votive bullock pay,
Then to equestrian Pallas rear a shrine :
Beyond his hopes the gods with favouring will
The object of his wishes soon fulfil ;
For brave Bellerophon, with joyful look,
The sacred present of the immortals took ;

Threw it with ease about his arching head,
And peaceful in his hand the' ethereal courser led.

EPODE IV.

Now, shining in refulgent arms,
The winged Pegasus his limbs bestrode ;
And, seeking war's severe alarms,
To Amazonia's plains he rode ;
And, 'midst the chilling reign of frost,
O'ercame the female archer-host.
His arms Chimera's flames subdue ;
The dauntless Solymi he slew.—
I pass the death his cruel fate decreed, [steed.
When Jove's eternal stalls receiv'd the' immortal

STROPHE V.

While thus the shafts of harmony I throw ⁸,
Let me not aim too wide with erring hand ;
The muses now command the strain to flow
To Oligæthidæ's triumphant band ⁹ ;
Recount the early praise and young renown,
On Isthmus' and on Nemea's cirque they won ;

⁸ *While thus the shafts of harmony I throw.*] This is another instance of that manner of expression I have taken notice of, in the note upon the fifth line of the ninth Ode.

⁹ *To Oligæthidæ's triumphant band.*] The Oligæthidæ were a tribe, or division of the people, at Corinth, to which Xenophon belonged. The Scholiast says, the number of their prizes was equal in each of the games, viz. thirty in the Isthmian, and thirty in the Nemean. Ἐξηκοντάκις γὰρ ἀμφότεροι τοῖς ἀγῶσιν, Ἰσθμίοις καὶ Νεμείοις, ἀνικητύχθησαν οἱ Ὀλιγαίθιδαι, τριάκοντα ἐν ἑκάστῳ ἀγῶνι.

In verse concise stupendous deeds display,
 And with an oath confirm the wondrous lay;
 On either course alike their skill was fam'd,
 For sixty victor-wreaths the herald's voice pro-
 claim'd.

ANTISTROPHE V.

How oft their brows the' Olympic olive grac'd,
 To fame already have my numbers given;
 What future crowns shall on their heads be plac'd,
 Though we may hope, is only known to heaven:
 Yet if new strifes their genius bids them prove,
 We trust the' event to Mars, and mighty Jove.
 Oft from Parnassus' heights ¹⁰ the meed they bore,
 And Argos' fields, and Thebes' resounding shore;
 And in Lycæan Jove's imperial fane
 Recorded stand their toils on fair Arcadia's plain.

EPODE V.

Pellene's fields, and Sicyon's coast;
 Megara, and the Æacides' domain;
 Eleusis' cirque, and freedom's boast,
 Fair Marathon's triumphant plain;

¹⁰ *Oft from Parnassus' heights, &c.*] The poet here, as in several of his other Odes, enumerates the exploits of his patron and his family, in those inferior festivals which were held in almost every city throughout Greece; and where the same exercises were performed, though the prizes were not so honourable as in the four principal ones, *viz.* the Olympic, Pythian, Nemean, and Isthmian: which were called by way of eminence, *sacred*. A list of these festivals, with the occasion of them, and the places where they were held, may be found in the twentieth chapter of the first volume of Potter's Grecian Antiquities.

Proud Ætna, and Eubœa green,
Have their victorious trophies seen.
Through Grecia's realms their large amount
Of wreaths, in vain the muse would count.—

Assist, immortal Jove! my soaring lays,
And crown with honour'd ease my calm-revolving
days.

THE
FOURTEENTH OLYMPIC ODE.

BY MR. WEST.

THIS Ode is inscribed to Asopichus, the son of Cleodemus of Orchomenus; who, in the seventy-sixth Olympiad, gained the victory in the simple foot-race, and in the class of boys.

ARGUMENT.

ORCHOMENUS, a city of Bœotia, and the country of the victor Asopichus, being under the protection of the Graces, her tutelary deities, to them Pindar addresses this Ode; which was probably sung in the very temple of those goddesses, at a sacrifice offered by Asopichus on occasion of his victory. The poet begins this invocation with styling the Graces, queens of Orchomenus, and guardians of the children of Minyas, the first king of that city; whose fertile territories, he says, were by lot assigned to their protection. Then, after describing in general the properties and operations of those deities, both in earth and heaven, he proceeds to call upon each of them by name to assist at the singing of this Ode; which was made, he tells them, to celebrate the victory of Asopichus, in the glory of which Orchomenus had her share. Then addressing himself to Echo, a nymph that formerly resided on the

banks of Cephissus, a river of that country, he charges her to repair to the mansion of Proserpine, and impart to Cleodemus, the father of Asopichus (who from hence appears to have been dead at that time) the happy news of his son's victory, and so concludes.

MONOSTROPHIC.

STROPHE I.

YE powers o'er all the flowery meads,
 Where deep Cephissus rolls his lucid tide,
 Allotted to preside,
 And haunt the plains renown'd for beauteous
 Queens of Orchomenus the fair, [steeds,
 And sacred guardians of the ancient line
 Of Minyas divine,
 Hear, O ye Graces, and regard my prayer !
 All that's sweet and pleasing here
 Mortals from your hands receive :
 Splendor ye and fame confer,
 Genius, wit, and beauty give.
 Nor, without your shining train,
 Ever on the' ethereal plain
 In harmonious measures move
 The celestial choirs above :
 When the figur'd dance they lead,
 Or the nectar'd banquet spread.
 But with thrones immortal grac'd,
 And by Pythian Phœbus plac'd,

¹ *By Pythian Phœbus plac'd.*] Pindar, in this passage, alludes to some statues of these goddesses placed in the temple of Delphi, near the statue of Apollo. Apollo in some pictures

Ordering through the bless'd abodes
 All the splendid works of gods,
 Sit the sisters in a ring,
 Round the golden-shafted king :
 And with reverential love
 Worshipping the' Olympic throne,
 The majestic brow of Jove
 With unfading honours crown.

STROPHE II.

Aglaia, graceful virgin, hear !
 And thou, Euphrosyna, whose ear
 Delighted listens to the warbled strain !
 Bright daughters of Olympian Jove,
 The best, the greatest power above ;
 With your illustrious presence deign ²

was represented as holding the Graces in his right hand, and his bow and arrows in his left ; to signify, says Macrobius, that the divinity is more inclined to save, than to destroy. The allegory contained in this beautiful passage of Pindar, is as noble and sublime, as any to be met with in all antiquity.

² From this passage, and some expressions up and down this Ode, I conclude it was sung in the temple of the Graces (as I said in the argument) at the time when Asopichus, having entered Orchomenus in triumph, was come to return thanks to those goddesses, by whose assistance, (as Pindar says in this very Ode,) he and his country Orchomenus had obtained the honour of an Olympic victory. I look upon this Ode, therefore, as a kind of hymn or thanksgiving song ; in which light if we consider it, we shall not be surprised to find so little mention made of Asopichus, on the occasion of whose victory it was composed. The not knowing, or not reflecting upon such circumstances as these, as well as a thousand others, of places, times, and persons, has, I am persuaded, caused Pindar to be charged, more than he ought to have been, with obscurity, digressing too long, and wandering too far from his subject. I will not undertake to

To grace our choral song!
 Whose notes to victory's glad sound
 In wanton measures lightly bound.

Thalia, come along!

Come, tuneful maid, for lo! my string
 With meditated skill prepares
 In softly soothing Lydian airs

Asopichus to sing;

Asopichus, whose speed by thee sustain'd
 The wreath for his Orchomenus obtain'd.

Go then, sportive Echo, go ³,

To the sable dome below,
 Proserpine's black dome, repair,
 There to Cleodemus bear

Tidings of immortal fame:

Tell, how in the rapid game

O'er Pisa's vale his son victorious fled;

Tell, for thou saw'st him bear away

The winged honours of the day ⁴;

And deck with wreaths of fame his youthful head.

justify him in every point. He had a great and warm imagination; but it must be allowed at the same time, that he was a man of sense.

³ Echo was a nymph, that had her residence on the banks of Cephissus, a river that ran by Orchomenus. Pindar, therefore, could not have chosen a more proper person to send to Cleodemus with the tidings of his son's victory, than her, who, being in the neighbourhood of Orchomenus, had heard and repeated them a thousand times.

⁴ *The winged honours, &c.*] The words in the original are

Ἐρεφάνωσι κυδόμενων ἀέθλων
 πτεροῖσι χαίταν,

Coronaverit inclytorum certaminum alis casariem.

The Scholiasts, and from them all the Annotators, say, that

ωτερόισι (which literally signifies wings) is used in this place figuratively to denote the Olympic crowns; whose property, say they, it is to elevate, like wings, and raise the glory of the conquerors. But this, in my opinion, is a figure too bold and extravagant even for Pindar himself. I rather think the word *ωτερόισι*, wings, should be here taken in its literal signification; as I imagine from this passage and one in Plutarch, which I have considered in another place, that to the Olympic crowns, &c. were superadded some emblematical ornaments, to distinguish perhaps the victors in the several kinds of exercises; or to denote in general their constancy and perseverance. Wings were the usual emblem of swiftness, and might therefore have been very properly worn by the conquerors in the foot-race; of which number was this Asopichus, to whom Pindar inscribed the present Ode.

The epithet youthful, in the next verse, is used with great propriety, since it appears by the Greek inscription or title of this Ode, that Asopichus was a boy; and that he obtained the victory in the class of boys (a circumstance not taken notice of by any of the Annotators or Schollasts) is evident for this reason, *viz.* Had he gained the victory in the class of men, his name would have been found in the register of Olympic conquerors, from whom the several Olympiads were denominated; whereas to that Olympiad, in which he is said to have gained the victory, is annexed the name of Dandes Argivus. See Chron. Olymp. prefixed to the Oxford edition of Pindar.

THE
FIRST PYTHIAN ODE,

BY MR. WEST.

THIS Ode is inscribed to Hiero of Ætna, king of Syracuse, who, in the twenty-ninth Pythiad (which answers to the seventy-eighth Olympiad) gained the victory in the chariot race.

ARGUMENT.

THE poet, addressing himself in the first place to his harp, launches out immediately into a description of the wonderful effects produced in heaven by the enchanting harmony of that divine instrument, when played upon by Apollo, and accompanied by the Muses: these effects (says he) are to celestial minds delight and rapture; but the contrary to the wicked, who cannot hear, without horror, this heavenly music. Having mentioned the wicked, he falls into an account of the punishment of Typhæus, an impious giant; who, having presumed to defy Jupiter, was by him cast into Tartarus, and then chained under Mount Ætna, whose fiery eruptions he ascribes to this giant, whom he therefore styles 'Vulcanian monster.' The description of these eruptions of Mount Ætna he closes with a short prayer to Jupiter, who had a temple upon that mountain; and from thence passes to, what indeed is more properly the subject of this Ode, the Pythian victory

of Hiero. This part of the poem is connected with what went before by the means of *Ætna*, a city built by Hiero, and named after the mountain in whose neighbourhood it stood. Hiero had ordered himself to be styled 'of *Ætna*' by the Herald who proclaimed his victory in the Pythian games; from which glorious beginning, (says Pindar) the happy city presages to herself all kinds of glory and felicity for the future. Then addressing himself to Apollo, the patron of the Pythian games, he beseeches him to make the citizens of *Ætna* great and happy; all human excellencies being the gifts of heaven. To Hiero, in like manner, he wishes felicity and prosperity for the future, not to be disturbed by the return or remembrance of any past afflictions. The toils indeed and troubles which Hiero had undergone, before he and his brother Gelo obtained the sovereignty of Syracuse, having been crowned with success, will doubtless, says Pindar, recur often to his memory with great delight: and then taking notice of the condition of Hiero, who (it seems,) being at that time troubled with the stone, was carried about in the army in a litter, or chariot, he compares him to Philoctetes: this hero having been wounded in the foot by one of Hercules's arrows, staid in Lemnos to get cured of his wound; but it being decreed by the fates, that Troy should not be taken without those arrows, of which Philoctetes had the possession, the Greeks fetched him from Lemnos, lame and wounded as he was, and carried him to the siege. As Hiero resembles Philoctetes in one point, may he also (adds the poet) resemble him in another, and recover his health by the assistance of a divinity. Then addressing himself to Dinomenes, the son of Hiero, whom that prince intended to make king of *Ætna*, he enters into an account of the colony which Hiero had settled in that city: the people of this colony, being originally descended from Sparta, were, at their own request, governed by the laws of that famous commonwealth. To this account Pindar subjoins a prayer to Jupiter, imploring him to grant that both the king and people of *Ætna* may, by answerable deeds, maintain the glory and splendor of their race; and that Hiero, and his son Dinomenes, taught to govern by the precepts of his father, may be able to dispose their minds to peace and unity. For this purpose (continues he) do thou, O

Jupiter! prevent the Carthaginians and the Tuscans from invading Sicily any more, by recalling to their minds the great losses they had lately sustained from the valour of Hiero and his brothers; into a more particular detail of whose courage and virtue, Pindar insinuates he would gladly enter, was he not afraid of being too prolix and tedious; a fault which is apt to breed in the reader satiety and disgust; and though, continues he, excessive fame produces often the same effects in envious minds, yet do not thou, O Hiero! upon that consideration, omit doing any great or good action; it being far better to be envied than to be pitied. With this, and some precepts useful to all kings in general, and others more peculiarly adapted to the temper of Hiero, whom, as he was somewhat inclined to avarice, he encourages to acts of generosity and munificence, from the consideration of the fame accruing to the princes of that character, and the infamy redounding to tyrants, he concludes; winding up all with observing, that the first of all human blessings consists in being virtuous; the second in being praised; and that he, who has the happiness to enjoy both these at the same time, is arrived at the highest point of earthly felicity.

DECADE I.

HAIL, golden lyre¹! whose heaven-invented string
 To Phœbus, and the black-hair'd nine belongs;
 Who in sweet chorus round their tuneful king
 Mix with their sounding chords their sacred songs.

¹ *Hail, golden lyre!*] Several reasons may be assigned for Pindar's addressing himself to the harp; as first, the harp belonged in a particular manner to Apollo, the inventor of that instrument, as is intimated in the following verses. Secondly, the Pythian games, in which Hiero obtained the victory here celebrated by Pindar, were consecrated to that god. Thirdly, Hiero himself was not unskilled in that instrument, as may be collected from what Pindar says of him in his first Olympic Ode, Antistrophe I. Besides which, the Scholiast furnishes us with another reason from the historian Artemon, who says,

The dance, gay queen of pleasure, thee attends;
 Thy jocund strains her listening feet inspire :
 And each melodious tongue its voice suspends
 'Till thou, great leader of the heavenly quire,
 With wanton art preluding giv'st the sign—
 Swells the full concert then with harmony divine.

DECADE II.

Then, of their streaming lightnings all disarm'd,
 The smouldring thunderbolts of Jove expire:
 Then, by the music of thy numbers charm'd,
 The bird's fierce monarch * drops his venge-
 ful ire ;
 Perch'd on the sceptre ² of the' Olympian king,
 The thrilling darts of harmony he feels ;
 And indolently hangs his rapid wing,
 While gentle sleep his closing eyelid seals ;

that Hiero had promised Pindar to make him a present of a golden harp, of which promise the poet intending cunningly to remind him, chose, in addressing himself to the harp, to make use of the epithet 'golden.' But this account, as the same Scholiast intimates, is rather ingenious than true ; since the Pythian games being consecrated to Apollo, made it extremely proper in Pindar to begin an Ode, occasioned by a victory in those games, with praising that instrument of which their patron was the inventor, as was before observed. And as to the epithet 'golden,' it is so frequently used by the poets in a figurative sense, to express the excellence and value of the thing to which it is joined, that it cannot be concluded that it ought in this place to be taken literally.

² *Perch'd on the sceptre.*] If Pindar did not take this circumstance of the eagle's perching on the sceptre of Jupiter from some statue or picture of that god, we may venture to affirm that Phidias, in all probability, borrowed it from Pindar ; since,

* The eagle.

And o'er his heaving limbs in loose array
To every balmy gale the ruffling feathers play.

DECADE III.

Ev'n Mars, stern god of violence and war,
Soothes with thy lulling strains his furious
breast,
And driving from his heart each bloody care,
His pointed lance consigns to peaceful rest.
Nor less enraptur'd each immortal mind
Owns the soft influence of enchanting song,
When, in melodious symphony combin'd,
Thy son, Latona, and the tuneful throng
Of Muses, skill'd in wisdom's deepest lore,
The subtle powers of verse and harmony explore.

DECADE IV.

But they, on earth, or the devouring main,
Whom righteous Jove with detestation views,
With envious horror hear the heavenly strain,
Exil'd from praise, from virtue, and the muse.

in the description which Pausanias has given us of the famous statue of Jupiter at Olympia, made by that eminent statuary, we find an eagle represented sitting upon his sceptre. Poets, painters, and statuaries, often took hints from one another; and Phidias in particular is said to have acknowledged, that he borrowed the idea of the majestic countenance of Jupiter, so remarkable in that inimitable statue, from a passage in Homer; which makes it reasonable to suppose, that he copied this circumstance of the eagle from Pindar, a poet no less famous in Lyric poetry, than Homer in Epic.

Such is Typhœus³, impious foe of gods,
 Whose hundred-headed form Cilicia's cave
 Once foster'd in her infamous abodes ;
 'Till daring with presumptuous arms to brave

³ *Such is Typhœus, &c.*) I shall not trouble the reader with the many different accounts of this fabulous giant, whom (with the historian Artemon, and Pindar's Schollast, who derives his name from *τύφειν*, signifying to burn) I take to be an allegorical personage, invented by the poets to denote the unknown cause of those fiery eruptions, which proceeded from several mountains in different parts of the earth ; each of which, says Artemon, is supposed to be set on fire by Typhœus. According to which notion he is, a little lower, styled by Pindar a Vulcanian monster,

*who to the clouds
 The fiercest, hottest inundations throws.*

Thucydides, at the end of his third book, makes mention of three eruptions of Mount Ætna, the last of which, he says, happened in the third year of the 88th Olymp. the former about fifty years before ; that is, in the last year of the 76th, or first year of the 77th Olymp. Of the date of the first eruption he makes no mention. Probably no more was known in his time about it, than that it was the first, and the only one, besides the two above mentioned, that had happened from the time of the Greeks first settling in Sicily, as he expressly tells us. This Ode was composed in the 78th Olymp. about four or five years after the second eruption mentioned by Thucydides. The city of Ætna, founded on the ruins of Catana, was built by Hiero in the 76th Olymp. and stood in the neighbourhood of Mount Ætna, from which it derived its name. From all these considerations it appears, with how much propriety Pindar hath here introduced a description of the fiery eruptions of that burning mountain ; one of which having happened so lately as four or five years before the writing of this Ode, could not but be very fresh in the memories of the inhabitants of the city of Ætna, whose territories, and even the town itself, were in great danger of being laid waste and destroyed by the torrents of fire which

The might of thundering Jove, subdued he fell,
Plung'd in the horrid dungeon of profoundest hell.

DECADE V.

Now under sulphurous Cuma's sea-bound coast
And vast Sicilia, lies his shaggy breast ;
By snowy Ætna, nurse of endless frost,
The pillar'd prop of heaven, for ever press'd :
Forth from whose nitrons caverns issuing rise
Pure liquid fountains of tempestuous fire,
And veil in ruddy mists the noon-day skies,
While wrapt in smoke the eddying flames aspire,
Or gleaming through the night with hideous roar
Far o'er the reddening main huge rocky fragments
pour.

DECADE VI.

But he, Vulcanian monster, to the clouds
The fiercest, hottest inundations throws,
While with the burden of incumbent woods,
And Ætna's gloomy cliffs, o'erwhelm'd he glows,
There on his flinty bed outstretch'd he lies,
Whose pointed rock his tossing carcase wounds ;
There with dismay he strikes beholding eyes,
Or frights the distant ear with horrid sounds.

issued from the neighbouring mountain, or by the earthquakes that usually attended those eruptions. With the same propriety therefore he closes his description with a prayer to Jupiter, who had a temple on Mount Ætna, imploring his favour and protection. The other beauties of this fine passage are so visible and striking, that I need not point them out to the judicious reader. I shall only observe, that Pindar is the first poet, that has given us a description of those fiery eruptions of Mount Ætna; which, from Homer's having taken no notice of so extraordinary a phenomenon, is supposed not to have burnt before his time.

O save us from thy wrath, Sicilian Jove !
'Thou, that here reign'st, ador'd in Ætna's sacred
grove.

DECADE VII.

Ætna, fair forehead of this fruitful land !
Whose borrow'd name adorns the royal town
Rais'd by illustrious Hiero's generous hand,
And render'd glorious with his high renown.
By Pythian heralds were her praises sung,
When Hiero triumph'd in the dusty course,
When sweet Castalia with applauses rung,
And glorious laurels crown'd the conquering
horse.

The happy city for her future days
Presages hence increase of victory and praise.

DECADE VIII.

Thus when the mariners to prosperous winds,
The port forsaking, spread their swelling sails ;
The fair departure cheers their jocund minds
With pleasing hopes of favourable gales,
While o'er the dangerous deserts of the main,
To their lov'd country they pursue their way.
Ev'n so, Apollo, thou, whom Lycia's plain,
Whom Delus, and Castalia's springs obey,
These hopes regard, and Ætna's glory raise
With valiant sons, triumphant steeds, and heavenly
lays !

DECADE IX.

For human virtue from the gods proceeds ;
They the wise mind bestow'd, and smooth'd the
With elocution, and for mighty deeds [tongue
The nervous arm with manly vigour strung.

All these are Hiero's ; these to rival lays
 Call forth the bard : arise then, muse, and speed
 To this contention ; strive in Hiero's praise,
 Nor fear thy efforts shall his worth exceed ;
 Within the lines of truth secure to throw ⁴,
 Thy dart shall still surpass each vain attempting foe.

DECADE X.

So may succeeding ages, as they roll,
 Great Hiero still in wealth and bliss maintain,
 And joyous health recalling, on his soul ⁵
 Oblivion pour of life-consuming pain.

⁴ The metaphor here made use of by Pindar, is borrowed from one of the five exercises of the Pentathlon, *viz.* Darting, in which he who threw his dart farthest, within certain lines, or limits, was deemed the conqueror; as he, whose dart wandered beyond those lines, lost the victory. See Dissertation.

⁵ The works of the greatest part of the Sicilian historians being lost, the accounts we have of Hiero, and the affairs of Sicily in his time, are so short and defective, that we must content ourselves with what lights the Scholiast of Pindar furnishes us with, for the illustration of this and some other passages in this Ode. Pindar has inscribed no less than four Odes to Hiero, *viz.* the first Olympic Ode, and first, second, and third Pythian Odes. In each of which, however, are many passages not sufficiently cleared up by the Scholiast: for instance, in the first Olympic Ode, written upon occasion of a victory obtained by Hiero in the seventy-third Olymp. (if the date be right) Hiero is styled king; and yet it is certain that he did not succeed to the throne of Syracuse, till after the death of his brother Gelo, which happened in the 75th Olymp. It should seem therefore, from what Pindar says, that he was king of some other city of Sicily, while his brother reigned in Syracuse: but of this we have no account, neither from history, nor from the Scholiast. In the same ignorance and uncertainty are we left with regard to the times, circumstances, and persons alluded to in this and the following stanza. We may however venture to determine, that by these verses,

Yet may thy memory with sweet delight
 The various dangers and the toils recount,
 Which in intestine wars and bloody fight
 Thy patient virtue, Hiero, did surmount :
 What time, by heaven above all Grecians crown'd,
 The prize of sovereign sway with thee thy brother *
 found.

What time, by heaven above all Grecians crown'd,
 The prize of sovereign sway with thee thy brother found,

Pindar meant to allude to that famous decree, by which the people of Syracuse voluntarily settled the sovereignty of their city upon Gelo, and his brothers Hiero and Thrasybulus. A decree no less singular than honourable ; no Grecian, that I know of, having obtained the sovereignty in a free state, by the voluntary appointment of the people, which shows the propriety of the two verses above quoted.

As to the following verses,

Then like the son of Pæan didst thou war,
 Smilt with the arrows of a sore disease,
 While as along slow rolls thy sickly car,
 Love and amaze the haughtiest bosoms seize.

We are told by the Scholiast, that Hiero being afflicted with the stone, or gravel, was carried about with his army in a litter or chariot ; which two particulars I have, for the sake of illustrating what follows, transplanted out of the notes into the text, though Pindar makes no mention of either. All the circumstances of Hiero's sickness, wars, &c. were undoubtedly too well known, to need any thing more, than a bare hint, or a distant allusion from Pindar, who wrote his Ode to be sung in the court, and even in the presence of Hiero himself. Every school-boy is acquainted with the story of Philoctetes, the comparison between whom and Hiero turns upon the general resemblance of their conditions ; they were both disabled, yet both attended their armies, and by that attendance having obtained the victory,

* Gelo.

DECADE XI.

Then like the son of Pæan didst thou war,
 Smit with the arrows of a sore disease;
 While, as along slow rolls thy sickly car,
 Love and amaze the haughtiest bosoms seize.
 In Lemnos pining with the' envenom'd wound
 The son of Pæan, Philoctetes, lay:
 There, after tedious quest, the heroes found,
 And bore the limping archer thence away;
 By whom fell Priam's towers (so fate ordain'd)
 And the long harass'd Greeks their wish'd repose
 obtain'd.

gave repose to their long-harassed countrymen. As they resembled each other in these particulars, so (continues Pindar) may Hiero resemble Philoctetes in recovering his health by the supernatural assistance of some deity. Philoctetes, as the Scholiast tells us out of Dionysius, being by the direction of Apollo's oracle put into a bath, was cast into a deep sleep, and Machaon having taken away the putrified flesh, and washed the wound with wine, laid to it an herb which Æsculapius had received from Chiron, by which medicament the hero was restored to his former state of health. This wish or prayer Pindar has insisted upon more largely in his third Pythian Ode, addressed likewise to Hiero, which begins with a wish that Chiron was still resident upon earth, that (says Pindar) I might repair to him in his cave, and endeavour with my verses to prevail with him, either to lend his own assistance to good men labouring under any disease, or to send some son of Apollo, as Æsculapius, or Apollo himself; and then (continues he) would I repair to Syracuse, carrying to Hiero two acceptable presents, health, and an Ode congratulating him upon his Pythian victory, &c. The whole Ode is very fine, and ends with proper consolatories to Hiero, whose disease, as this wish of the poet intimates, was not to be cured by human means.

DECADE XII.

May Hiero too, like Pæan's son, receive
 Recover'd vigour from celestial hands !
 And may the healing god proceed to give
 The power to gain whate'er his wish demands.
 But now, O muse, address thy sounding lays
 To young Dinomenes, his virtuous heir.
 Sing to Dinomenes⁶ his father's praise ;
 His father's praise shall glad his filial ear.
 For him hereafter shalt thou touch the string,
 And chant in friendly strains fair Ætna's future king.

⁶ *Sing to Dinomenes his father's praise ;
 His father's praise shall glad his filial ear.]*

Dinomenes (named after his grandfather) was the son of Hiero by the daughter of Nicocles of Syracuse. Pindar in the next stanza tells us, that Hiero founded the city of Ætna for his son Dinomenes, whom he therefore styles the future king of Ætna; but the event did not answer either Hiero's intention, or the poet's expectation. For the old inhabitants of Catana, upon whose ruins the city of Ætna was built, returning immediately after the death of Hiero, expelled from thence the people settled there by Hiero, burnt his sepulchre, and took possession once more of their native city, from whence they had been driven by that monarch. Hiero, however, in his lifetime, appointed his son governor or general of this colony, which, it seems, being composed of people descended originally from Sparta; (as Pindar himself tells us) was left by Hiero to enjoy their liberty, and be governed by the laws of their mother-country: which laws, according to the opinion of some people, as we learn from the Scholiast, were the famous laws of Lycurgus. This, however, is somewhat uncertain. I shall add here, for the information of the unlearned reader, that Amyclæ, mentioned in the following verses, was the old name of Sparta or Lacedæmon, which stood near the river Eurotas and the mountain Taygetus, and that Ætna (the city) was built on the banks of the river Amena. That Pindar was not mistaken in what he says of Dinomenes,

DECADE XIII.

Hiero for him the' illustrious city rear'd,
 And fill'd with sons of Greece her stately towers,
 Where by the free-born citizen rever'd
 The Spartan laws exert their virtuous powers.
 For by the statutes, which their fathers gave,
 Still must the restive Dorian youth be led;
 Who dwelling once on cold Eurotas' wave,
 Where proud Taygetus exalts his head,
 From the great stock of Hercules divine
 And warlike Pamphilus deriv'd their noble line.

DECADE XIV.

These from Thessalian Pindus rushing down,
 The walls of fam'd Amyclæ once possess'd,
 And rich in fortune's gifts and high renown,
 Dwelt near the twins of Leda, while they press'd
 Their milky coursers, and the pastures o'er
 Of neighbouring Argos rang'd, in arms supreme.
 To king and people on the flowery shore
 Of lucid Amena, Sicilian stream,
 Grant the like fortune, Jove, with like desert
 The splendour of their race and glory to assert.

DECADE XV.

And do thou aid Sicilia's hoary lord
 To form and rule his son's obedient mind;
 And still in golden chains of sweet accord,
 And mutual peace, the friendly people bind.

viz. 'His father's praise shall glad his filial ear,' may be inferred from the rich monuments of his father's Olympic victories, erected by him at Olympia: which, as Pausanias informs us, lib. vi. were a chariot made by Onatus of Ægina, and two horses, with boys upon them, the workmanship of Calamis.

Then grant, O son of Saturn⁷, grant my pray'r!
 The bold Phœnician on his shore detain;
 And may the hardy Tuscan never dare
 To vex with clamorous war Sicilia's main;

*7 Then grant, O son of Saturn, grant my pray'r!
 The bold Phœnician, &c.]*

From these verses we learn a particular not taken notice of by any of those historians whose works are now remaining; namely, that Hiero, in conjunction with his brethren Gelo, Thrasybulus, and Polyzelus, obtained a naval victory over the Carthaginians, as well as that by land mentioned by Herodotus and Diodorus Siculus. Whoever attentively considers this passage of Pindar, can make no doubt but that the battle and victory here spoken of were both naval. The only question is, whether this passage refers to the above-mentioned victory obtained by Gelo and his brothers Hiero, &c. over the Carthaginians, or to that gained afterwards by Hiero over the Tuscan pirates near Cuma, mentioned by Diodorus, lib. xi. To determine us to apply it to the former, I must observe; first, that the Carthaginians are here joined with the Tuscans or Tyrrhenians, which was the case when Gelo, &c. engaged them; whereas the victory afterwards won by Hiero was only over the Tuscan or Tyrrhenian pirates: secondly, the consequences of this victory are by Pindar represented to be no less than the delivering Greece from slavery; an expression very applicable to the victory obtained by Gelo and his brothers over the joint forces of the Carthaginians and Tuscans; but very extravagant and unjustifiable, if applied to that gained by Hiero over a few pirates: thirdly, this victory is, in the verses immediately following, compared with the two famous victories gained by the Athenians and Spartans, at Salamis and Platææ, over the Persians; by virtue of an alliance with whom, the Carthaginians at the same time invaded the Greeks settled in Sicily: fourthly, Pindar mentions the sons of Dinomenes as partaking in the glory of this victory, which is true of that gained by Gelo, &c. in memory of which, the Scholiast tells us, Gelo, who lived well with his brothers, dedicated some golden tripods to Jupiter, on which were inscribed four Greek verses; importing, that Gelo,

Remembering Hiero, how on Cuma's coast
Wreck'd by his stormy arms their groaning fleets
were lost.

Hiero, Thrasybulus, and Polyzelus, the sons of Dinomenes, dedicated those tripods, on occasion of a victory obtained by them over the Barbarians, against whom they assisted the Greeks in the defence of their liberty. By this inscription it appears, that all the sons of Dinomenes were concerned in this action, which makes it more proper to apply the words of Pindar, *παῖδες Δινομένης* Ⓢ, 'the sons of Dinomenes,' to this action, than to that of Hiero before-mentioned, at the time of which Gelo was dead.

From all these considerations I think it clear, that the victory here spoken of, was gained by Gelo, &c. over the Carthaginians. This is further confirmed by the following passage of Ephorus, a Sicilian historian, quoted by the Scholiast of Pindar, of which this is the substance; that Xerxes having made great preparations to invade Greece, there came ambassadors to Gelo, desiring him to join his forces to the allied army of the Greeks; that at the same time ambassadors were sent from the Persians and Tyrians to the Carthaginians, ordering them to raise all the forces they could, and attack all those in Sicily whom they should find inclined to assist the Greeks; and after they had subdued them, to sail directly to Peloponnesus; that each assenting to what was demanded of them, Hiero [perhaps it should be Gelo] being very eager for assisting the Greeks, and the Carthaginians being as ready to co-operate with Xerxes, the former, viz. Gelo, got ready a fleet of two hundred ships, and an army of two thousand horse, and ten thousand foot; and having been informed that the Carthaginian fleet was sailed for Sicily, went out to meet them, engaged and vanquished them; by which victory (continues Ephorus) he not only saved Sicily, but all Greece. Here then is the direct testimony of an historian, who wrote expressly upon the affairs of Sicily, and lived long before Diodorus, confirming what Pindar (who lived at the very time of these transactions) says of a naval victory obtained by Gelo and his brothers over the Carthaginians. Of which, however, neither Diodorus, nor any other author, that I know of,

DECADE XVI.

What terrors ! what destruction them assail'd !
 Hurl'd from their riven decks what numbers
 died !
 When o'er their might Sicilia's chief prevail'd,
 Their youth o'erwhelming in the foamy tide ;

makes any mention, except Pausanias ; whose words I shall produce presently : for this omission, as well in the modern as the ancient historians, I can by no means account ; considering that the latter might have learned this particular from Ephorus and others, and the former from Pindar and his Scholiast, as well as from the words of Pausanias above hinted at, which are these : Ἐφεξῆς δὲ τῷ Σικυωνίῳ ἐστὶν ὁ Καρχηδονίων θησαυρός. Ἀναθήματα δ' ἐν αὐτῷ Ζεὺς μεγάλῃ μέγας, καὶ Θῶρακες, λινοῦ τρεῖς ἀριθμόν. Γέλων δὲ ἀνάθημα καὶ Συρακυσίων, Φοινίκας ἤτοι τριήρεσιν ἢ καὶ πλεονέχῃ μάχῃ κρατησάντων. Paus. lib. vi. p. 499, edit. Kuhnii. *Prope Sicyoniam thesaurus est Carthaginienstum*——*in eo sunt Jupiter ingenti magnitudine, et linteæ loriceæ tres, Gelonis et Syracusanorum dona, victis classe vel etiam pedestri pugnâ Panis*, or, as I think they may be translated, *victis quidem classe, atque etiam pedestri pugnâ Panis*. Here is mention made of two victories, one by land, and the other by sea : and this I take to have been the truth of the case. Gelo first fought with the Carthaginians at sea, routed and dispersed their fleet, and sunk many of their ships ; but many, as they well might, out of so large a fleet of ships of war and transports, escaping to Sicily, he afterwards engaged them upon land, and won the victory mentioned by Diodorus. This supposition not only reconciles the two different relations given by Diodorus and Ephorus, but accounts for Pindar's naming, as he does, both Cuma and Himera as the places of action, and mentioning the battles both of Salamis and Plataeæ ; the one of which was fought at sea, the other by land. In this light the comparison is just and noble, and the whole passage of Pindar clear and intelligible ; whereas, if there was only one victory, whether by sea or land, there is no reconciling the historians with one another, nor even Pindar with himself ;

Greece, from impending servitude to save.
 Thy favour, glorious Athens! to acquire
 Would I record the Salaminian wave
 Fann'd in thy triumphs : and my tuneful lyre
 To Sparta's sons with sweetest praise should tell,
 Beneath Cithæron's shade what Medish archers fell.

DECADE XVII.

But on fair Himera's wide-water'd shores
 Thy sons, Dinomenes, my lyre demand,
 To grace their virtues with the various stores
 Of sacred verse, and sing the' illustrious band
 Of valiant brothers, who from Carthage won
 The glorious meed of conquest, deathless
 praise!
 A pleasing theme: but censure's dreaded frown
 Compels me to contract my spreading lays.
 In verse conciseness pleases every guest,
 While each, impatient, blames and loaths a tedious
 feast.

and, if I might be indulged in a conjecture, I should imagine, from Pindar's mentioning Hiero alone, when he speaks of the naval fight near Cuma, and afterwards, when he refers to the land battle fought near the river Himera, mentioning all the sons of Dinomenes, I should, I say, infer that Hiero commanded in the sea-engagement; which may also be one reason why this naval victory is not placed among the actions of Gelo; as its having been obscured by the more illustrious and more important victory obtained by Gelo and his brothers, which put an end to that Carthaginian invasion, may have been the occasion of Pindar's recording it; in order to preserve the memory of an action, which so much redounded to the honour of Hiero, to whom he inscribes this Ode. This note having been communicated to the authors of the 'Universal History,' they were pleased to honour it with a place in their learned and valuable work; and it is accordingly printed in the seventh vol. octavo.

DECADE XVIII.

Nor less distasteful is excessive fame
To the sour palate of the envious mind ;
Who hears with grief his neighbour's goodly name,
And hates the fortune that he ne'er shall find:
Yet in thy virtue, Hiero, persevere!
Since to be envied is a nobler fate
Than to be pitied: let strict justice steer
With equitable hand the helm of state,
And arm thy tongue with truth. O king, beware
Of every step : a prince can never lightly err.

DECADE XIX.

O'er many nations art thou set, to deal
The goods of fortune with impartial hand ;
And, ever watchful of the public weal,
Unnumber'd witnesses around thee stand.
Then would thy virtuous ear for ever feast
On the sweet melody of well-earn'd fame,
In generous purposes confirm thy breast,
Nor dread expenses that will grace thy name ;
But scorning sordid and unprincely gain,
Spread all thy bounteous sails, and launch into the
main.

DECADE XX.

When in the mouldering urn the monarch lies,
His fame in lively characters remains,
Or grav'd in monumental histories,
Or deck'd and painted in Aonian strains.
Thus fresh, and fragrant, and immortal blooms
The virtue, Cræsus, of thy gentle mind :
While fate to infamy and hatred dooms
Sicilia's tyrant, scorn of human kind ;

Whose ruthless bosom swell'd with cruel pride,
When in his brazen bull the broiling wretches died.

DECADE XXI.

Him therefore nor in sweet society
The generous youth conversing ever name ;
Nor with the harp's delightful melody
Mingle his odious inharmonious fame.
The first, the greatest bliss on man confer'd
Is, in the acts of virtue to excel ;
The second, to obtain their high reward,
The soul-exalting praise of doing well :
Who both these lots attains, is bless'd indeed,
Since fortune here below can give no richer meed !

THE
FIRST NEMEAN ODE,

BY MR. WEST.

THIS Ode is inscribed to Chromius, of Ætna, (a city of Sicily) who gained the victory in the chariot-race, in the Nemean games.

ARGUMENT.

FROM the praises of Ortygia (an island near Sicily, and part of the city of Syracuse, to which it was joined by a bridge) Pindar passes to the subject or occasion of this Ode; *viz.* the victory obtained by Chromius in the Nemean games; which, as it was the first of that kind gained by him, the poet styles the basis of his future fame, laid by the co-operation of the gods, who assisted and seconded his divine virtues; and, (adds he) if fortune continues to be favourable, he may arrive at the highest summit of glory. By which is meant chiefly, though not solely, the gaining more prizes in the great or sacred games, (particularly the Olympic) where the Muses constantly attend to celebrate and record the conquerors. From thence, after a short digression to the general praise of Sicily, he comes to an enumeration of the particular virtues of Chromius; *viz.* his hospitality, liberality, prudence in council, and courage in war. Then returning to the Nemean victory, he takes occasion from so auspicious a beginning, to promise Chromius a large increase of glory; in like manner as Tiresias, the famous poet and prophet of

Thebes (the country of Pindar) upon viewing the first exploit of Hercules, which was killing in his cradle the two serpents sent by Juno to devour him, foretold the subsequent achievements of that hero; and the great reward he should receive for all his labours, by being admitted into the number of the gods, and married to Hebe; with which story he concludes the Ode.

STROPHE I.

SISTER of Delos¹ ! pure abode
 Of virgin Cynthia, goddess of the chase !
 In whose recesses rests the' emerging flood
 Of Alpheus, breathing from his amorous race !

¹ *Sister of Delos!* &c.] Ortygia is by Pindar styled the sister of Delos; either because Diana was worshipped particularly in those two islands, or because she was born in the former, as her brother Apollo was in the latter, according to Homer, in his hymns. For both which reasons also, he styles it the place of abode or residence of Diana. The fable of the river Alpheus' pursuing the fountain Arethusa from Peloponnesus under the sea, and rising again in Ortygia, is well known. But there is some difficulty in accounting for Pindar's choosing to usher in the praises of Chromius with celebrating those of Ortygia, which seem to have at best but a very distant relation to his subject. The learned reader may find several reasons assigned in the Scholiast upon the place; but as none of them appear satisfactory to me, I shall pass them over, and beg leave to offer a conjecture of my own; after premising, that Pindar, who was a native of Thebes in Bœotia, commonly resided there, though he sometimes undoubtedly visited other parts of Greece, and even Sicily, where Hiero is said to have enjoyed and profited by his conversation; that he commonly assisted at the four great or sacred festivals (as they are called) of Greece, the Olympian, Pythian, Nemean, and Isthmian games, is also very probable, and may be inferred from several circumstances and expressions observable in the Odes he com-

Divine Ortygia! to thy name
 The muse preluding tunes her strings,
 Pleas'd with the sweet preamble of thy fame,
 To usher in the verse, that sings

posed for the conquerors in those games; particularly in the fourth Olympic Ode, which was apparently made and sung at Olympia, immediately after the victory then obtained by Psauimis. See above the note on the inscription of Olymp. Ode V. At these festivals those of the conquerors, who had a mind to have their victories celebrated by Pindar, applied to him for an Ode, which they carried with them to their respective countries; where they caused it to be sung by a chorus in the processions, or at the sacrifices, (which were made with great pomp and solemnity at their return to their native countries) or to those countries or cities of which they chose to be denominated, at the time of their entering themselves candidates for any of those crowns. These several points being premised, I observe, that Ortygia (which was a small island so near the main land of Sicily, that it made part of the city of Syracuse, to which it was joined by a bridge) Ortygia, I say, was probably the place where the chariots and horses of Chromius, as well as those people who brought this Ode of Pindar from Argos, (the city where the Nemean games were celebrated) first landed. Pindar, therefore, by addressing himself to Ortygia, may be considered as saluting, by his representative, the Ode or the Chorus, the island of Sicily, immediately upon his arrival, and beginning his song of triumph at the very place where, in all probability, Chromius began his triumphal procession. He seems to have set out with Chromius from Ortygia (*σὶθεν ἀδυστῆς ὕμνον δέμαῖται*), and to have attended him quite to Ætna (*Ζηνὸς Αἰτναίης χάριν*), which being some miles distance from Ortygia, where they first landed, furnished him with an opportunity of surveying, and thereby with an occasion of celebrating the fertility, riches, populousness, &c. of Sicily, whose praises he accordingly dwells upon in the Antistrophe and Epode. Upon this supposition it is evident, that many of the topics insisted on by Pindar, which seem to have but little relation to his subject, took their rise from the places where the Ode was to be sung: an observation which will help us to account for many

Thy triumphs, Chromius ; while Sicilian Jove
 Hears with delight through Ætna's sounding grove
 The gratulations of the hymning choir,
 Whom thy victorious car, and Nemea's palms
 inspire.

ANTISTROPHE I.

The basis of his future praise
 Assisted by the gods hath Chromius laid ;
 And to its height the towering pile may raise,
 If fortune lends her favourable aid :

of those long digressions, and sudden transitions, which have been censured by many, and have contributed to give a very ill impression of Pindar, and his manner of writing ; as if he himself was little better than a madman, and his composition mere rhapsodies of shining thoughts indeed, and poetical expressions, but wild and irregular, without method, without connection. How far his ' Dithyrambic Odes ' may have deserved this character, cannot now be determined, since they are all lost ; but whoever reads that part of his works, which now remains, with due attention, and takes into consideration the circumstances of time and place, &c. with a view to which these Odes were composed, will, I am persuaded, find no reason to think Pindar wanted good sense, any more than he did poetical fire and imagination. The Scholiast upon the words Ζηνὸς Αἰτναίης χάριν expressly tells us, that the Odes made by Pindar, and others, upon occasion of Hiero's victories in the games, were written with a view to their being sung in the festivals or games consecrated to Ætnean Jupiter ; and it is probable, says Didymus, (quoted by the same Scholiast) that this Ode to Chromius was composed for the same purpose. Here then we have the authority both of the Scholiast and Didymus for an observation which the Ode itself might have suggested to us ; and which, *mutatis mutandis*, may and ought to be applied to most of the Odes of Pindar. See particularly Olymp. Odes the 5th and 14th, and the Notes.

Assur'd that all the' Aonian train
 Their wonted friendship will afford,
 Who with delight frequent the listed plain,
 The toils of virtue to record.
 Meantime, around this isle, harmonious muse!
 The brightest beams of shining verse diffuse:
 This fruitful island, with whose flowery pride
 Heaven's awful king endow'd great Pluto's beau-
 teous bride.

EPODE I.

Sicilia, with transcendent plenty crown'd,
 Jove to Proserpina consign'd;
 Then with a nod his solemn promise bound,
 Still further to enrich her fertile shores
 With peopled cities, stately towers,
 And sons in arts and arms refin'd;
 Skill'd to the dreadful works of war
 The thundering steed to train;
 Or mounted on the whirling car
 Olympia's all-priz'd olive to obtain.—
 Abundant is my theme; nor need I wrong
 The fair occasion with a flattering song.

STROPHE II.

To Chromius no unwelcome guest²
 I come, high sounding my Dircean chord;
 Who for his poet hath prepar'd the feast,
 And spread with luxury his friendly board;

² *To Chromius no unwelcome guest
 I come, &c.]*

It is doubtful, says the Scholiast, whether these words are spoken in the person of the poet, or of the chorus: if of the

For never from his generous gate
 Unentertain'd the stranger flies.
 While envy's scorching flame, that blasts the great,
 Quench'd with his flowing bounty, dies.

latter, what follows about the feast is to be taken literally, for the persons who composed the Chorus were always feasted; whereas if they are supposed to be spoken in the person of Pindar, the words, *Who for his poet hath prepar'd the feast*, ἡνθά μοι ἀρμόδιον εἵπτον κεχόσμηται, *ubi mihi conveniens cœna adornata est*, must, says the Scholiast, be interpreted figuratively, and construed to mean the presents prepared by Chromius for Pindar as a reward for his Ode. This interpretation I think very harsh. On the other hand, if we suppose the Chorus to speak in his own person, there is an enallage of the tense, the perfect tense being put for the present. But as the using one tense for another is no uncommon thing in poets, and very frequent in Pindar, I am inclined to understand them of the Chorus, and I have accordingly translated them in that sense. To the Chorus likewise, as the representative of Pindar, I have given the epithet of Dircean, or Theban, and the title of poet. Now if we suppose these words spoken in the person of the Chorus, and consequently take what is said about the feast in a literal sense, we shall have another plain allusion to the circumstances accompanying the triumph of Chromius, in which this Ode was sung: and we may hence take occasion to observe, in confirmation of what is said in the preceding note, how artfully the poet hath adapted the several parts of his Ode to the several topics which presented themselves, during the time in which it was sung by the Chorus. The victorious chariot and horses of Chromius landed in Ortygia, from whence, in all probability, the procession began. With the praises therefore of Ortygia, the Chorus who attended the triumph of the conqueror very properly begin their song, declaring at the same time the subject or occasion of it; viz. the Nemean victory of Chromius, and the design of all their pomp and festivity, which was to return thanks to Ætnean Jupiter, and the gods, by whose assistance Chromius in this his first victory had laid the foundations of his future fame. Next comes the

But envy ill becomes the human mind;
 Since various parts to various men assign'd
 All to perfection and to praise will lead,
 Would each those paths pursue which nature bids
 him tread.

praise of Sicily, through a large tract of which they were to pass from Syracuse to Ætna; in which passage we may suppose them at proper pauses taking notice of the fertility, wealth, populousness, &c. of that island, which could not fail striking their eyes, as they proceeded in their march through the fields of corn, the rich pastures, and the stately cities, for which Sicily was at that time, and some ages after, so famous. After this, upon mention of the feast prepared for the Chorus, they take occasion to launch into the particular praises of Chromius, beginning with his hospitality, of which the great entertainment then provided by him was a specimen. As these praises of his hospitality and liberality were a kind of invitation to all strangers to partake of his bounty; from these topics the poet falls naturally into the mention of the other excellent qualities of Chromius; *viz.* his wisdom, courage, and activity, in the service of his country; and then returning to his Nemean victory, promises him, from this auspicious beginning, a large increase of fame, &c. as has been observed in the Argument. By considering these several points in this light, the whole Ode appears to me very methodical and well connected: but as all I have offered is nothing more than conjecture, I submit it as such to the judgment of the learned reader.

I had once translated this passage thus:

*To Chromius once a welcome guest
 I came, high sounding my Dircean chord,
 Who for his poet straight prepar'd the feast, &c.*

Taking it to be spoken in the person of Pindar, who, having been in Sicily, might formerly have been hospitably received and entertained by Chromius. This interpretation will agree better with the tense *ἔειπεν*, but I think the other preferable

ANTISTROPHE II.

In action, thus heroic might,
In council shines the mind sagacious, wise,
Which to the future casts her piercing sight,
And sees the train of consequences rise.
With either talent Chromius bless'd
Suppresses not his active powers,
I hate the miser, whose unsocial breast
Locks from the world his useless stores :
Wealth by the bounteous only is enjoy'd,
Whose treasures in diffusive good employ'd,
The rich returns of fame and friends procure ;
And 'gainst a sad reverse, a safe retreat insure.

EPODE II.

Thy early virtues, Chromius, deck'd with praise,
And these first-fruits of fame inspire
The muse to promise for thy future days
A large increase of merit and renown.
So when of old Jove's mighty son,
Worthy his great immortal sire,
Forth from Alcmena's teeming bed
With his twin-brother came,
Safe through life's painful entrance led
To view the dazzling sun's reviving flame,
The' imperial cradle Juno quick survey'd,
Where slept the twins in saffron bands array'd.

STROPHE III.

Then glowing with immortal rage,
The gold-enthroned empress of the gods,
Her eager thirst of vengeance to assuage,
Straight to her hated rival's curs'd abodes

Bade her vindictive serpents haste.

They through the opening valves with speed
On to the chamber's deep recesses pass,

To perpetrate their murderous deed :

And now in knotty mazes to infold

Their destin'd prey, on curling spires they roll'd,

His dauntless brow when young Alcides rear'd,

And for their first attempt his infant arms prepar'd.

ANTISTROPHE III.

Fast by the azure necks he held

And grip'd in either hand his scaly foes ;

Till from their horrid carcasses expell'd,

At length the poisonous soul unwilling flows.

Meantime intolerable dread

Congea'd each female's curdling blood,

All who attendant on the genial bed

Around the languid mother stood.

She, with distracting fear and anguish stung,

Forth from her sickly couch impatient sprung ;

Her cumbrous robe regardless off she threw,

And to protect her child with fondest ardour flew.

EPODE III.

But with her shrill, distressful cries alarm'd,

In rush'd each bold Cadmean lord,

In brass refulgent, as to battle arm'd ;

With them Amphitryon, whose tumultuous breast

A crowd of various cares infest :

High brandishing his gleaming sword

With eager, anxious step, he came ;

A wound so near his heart

Shook with dismay his inmost frame,
 And rous'd the active spirits in every part.
 To our own sorrows serious heed we give ;
 But for another's woe soon cease to grieve.

STROPHE IV.

Amaz'd the trembling father stood,
 While doubtful pleasure, mix'd with wild surprise,
 Drove from his troubled heart the vital flood :
 His son's stupendous deed with wondering eyes
 He view'd, and how the gracious will
 Of heaven to joy had chang'd his fear,
 And falsified the messengers of ill.
 Then straight he calls the' unerring seer,
 Divine Tiresias, whose prophetic tongue
 Jove's sacred mandates from the tripod sung ;
 Who then to all the' attentive throng explain'd
 What fate the' immortal gods for Hercules ordain'd.

ANTISTROPHE IV.

What fell despoilers of the land
 The prophet told, what monsters of the main
 Should feel the vengeance of his righteous hand :
 What savage, proud, pernicious tyrant slain,
 To Hercules should bow his head,
 Hurl'd from his arbitrary throne,
 Whose glittering pomp his curs'd ambition fed,
 And made indignant nations groan.
 Last, when the giant sons of earth shall dare
 To wage against the gods rebellious war,
 Pierc'd by his rapid shafts on Phlegra's plain
 With dust their radiant locks the haughty foe shall
 stain.

EPODE IV.

Then shall his generous toils for ever cease,
With fame, with endless life repaid ;
With pure tranquillity and heavenly peace :
Then led in triumph to his starry dome,
To grace his spousal bed shall come,
In beauty's glowing bloom array'd,
Immortal Hebe, ever young.
In Jove's august abodes
Then shall he hear the bridal song,
Then in the bless'd society of gods,
The nuptial banquet share, and rap'd in praise
And wonder round the glittering mansion gaze.

THE
ELEVENTH NEMEAN ODE,

BY MR WEST.

THIS Ode is inscribed to Aristagoras, upon occasion of his entering on his office of president or governor of the island of Tenedos; so that although it is placed among the Nemean Odes, it has no sort of relation to those games, and is indeed properly an Inauguration Ode, composed to be sung by a chorus at the sacrifices and the feast made by Aristagoras and his colleagues, in the Town-Hall, at the time of their being invested with the magistracy; as is evident from many expressions in the first Strophe and Antistrophe.

ARGUMENT.

PINDAR opens this Ode with an invocation to Vesta, (the goddess who presided over the courts of Justice, and whose statue and altar were for that reason placed in the Town-Halls, or Prytanæums, as the Greeks called them) beseeching her to receive favourably Aristagoras and his colleagues, who were then coming to offer sacrifices to her, upon their entering on their office of prytanes or magistrates of Tenedos; which office continuing for a year, he begs the goddess to take Aristagoras under her protection during that time, and

to conduct him to the end of it without trouble or disgrace. From Aristagoras, Pindar turns himself, in the next place, to his father Arcesilas, whom he pronounces happy; as well upon account of his son's merit and honour, as upon his own great endowments and good fortune; such as beauty, strength, courage, riches, and glory, resulting from his many victories in the games. But lest he should be too much puffed up with these praises, he reminds him, at the same time, of his mortality; and tells him, that his clothing of flesh is perishable, and that he must ere long be clothed with earth, the end of all things; and yet (continues he) it is but justice to praise and celebrate the worthy and deserving, who from good citizens ought to receive all kinds of honour and commendation; as Aristagoras, for instance, who hath rendered both himself and his country illustrious, by the many victories he hath obtained, to the number of sixteen, over the neighbouring youth, in the games exhibited in and about his own country. From whence, says the poet, I conclude he would have come off victorious even in the Pythian and Olympic games, had he not been restrained from engaging in those famous lists by the too timid and cautious love of his parents: upon which he falls into a moral reflection upon the vanity of men's hopes and fears, by the former of which they are oftentimes excited to attempts beyond their strength, which accordingly issue in their disgrace; as, on the other hand, they are frequently restrained by unreasonable and ill-grounded fears, from enterprises, in which they would, in all probability, have come off with honour. This reflection he applies to Aristagoras, by saying it was very easy to foresee what success he was like to meet with, who both by father and mother was descended from a long train of great and valiant men. But here again, with a very artful turn of flattery to his father Arcesilas, (whom he had before represented as strong and valiant, and famous for his victories in the games) he observes that every generation, even of a great and glorious family, is not equally illustrious, any more than the fields and trees are every year equally fruitful; that the gods had not given mortals any certain tokens, by which they might foreknow when the rich years of virtue should succeed; whence it comes to pass, that men out of self-conceit and presumption

are perpetually laying schemes, and forming enterprises, without previously consulting prudence or wisdom, whose streams (says he) lie remote, and out of the common road. From all which he infers, that it is better to moderate our desires, and set bounds to our avarice and ambition; with which moral precept he concludes the Ode.

STROPHE I.

DAUGHTER of Rhea! thou, whose holy fire
 Before the awful seat of justice flames!
 Sister of heaven's almighty sire!
 Sister of Juno, who co-equal claims
 With Jove to share the empire of the gods!
 O virgin Vesta! to thy dread abodes,
 Io! Aristagoras directs his pace:
 Receive, and near thy sacred sceptre place
 Him, and his colleagues, who with honest zeal
 O'er Tenedos preside, and guard the public weal.

ANTISTROPHE I.

And lo! with frequent offerings they adore
 Thee, first invok'd in every solemn pray'r!¹
 To thee unmix'd libations pour,
 And fill with odorous fumes the fragrant air.
 Around in festive songs the hymning choir
 Mix the melodious voice and sounding lyre.

¹ *Thee, first invok'd in every solemn pray'r!* In the Greek it is *πρώτῃς δέω*, *primam deorum*, which the Scholiast explains by telling us, that it was usual (doubtless in all solemn sacrifices and prayers) to begin with invoking Vesta: which comment I therefore thought proper to insert into the text, instead of translating the Greek words literally; since without this, the meaning of them is not obvious.

While still, prolong'd with hospitable love,
Are solemniz'd the rites of genial Jove :
Then guard him, Vesta, through his long career,
And let him close in joy his ministerial year.

EPODE I.

But hail, Arcesilas ! all hail
To thee ! bless'd father of a son so great !
Thou, whom on fortune's highest scale
The favourable hand of heaven hath set ;
Thy manly form with beauty hath refin'd,
And match'd that beauty with a valiant mind.
Yet let not man too much presume,
Though grac'd with beauty's fairest bloom ;
Though for superior strength renown'd ;
Though with triumphal chaplets crown'd :
Let him remember, that in flesh array'd
Soon shall he see that mortal vestment fade ;
Till last imprison'd in the mouldering urn,
To earth, the end of all things, he return.

STROPHE II.

Yet should the worthy from the public tongue
Receive their recompense of virtuous praise ;
By every zealous patriot sung,
And deck'd with every flow'r of heavenly lays,
Such retribution in return for fame,
Such, Aristagoras, thy virtues claim ;
Claim from thy country, on whose glorious brows
The wrestler's chaplet still unfaded blows ² ;

² *The wrestler's chaplet* — *Mix'd with the great pancratiastic crown.*] By these words it appears that the two exercises, in which Aristagoras had gained so many victories, were the *palé* or wrestling, and the *pancratium*. The first

Mix'd with the great pancratiastic crown,
Which from the neighbouring youth thy early
valour won.

ANTISTROPHE II.

And (but his timid parents' cautious love,
Distrusting ever his too forward hand,
Forbade their tender son to prove
The toils of Pythia' or Olympia's sand)
Now by the gods I swear, his valorous might
Had 'scap'd victorious in each bloody fight ;
And from Castalia, or where dark with shade
The mount of Saturn rears its olive-head,
Great and illustrious home had he return'd ;
While, by his fame eclips'd, his vanquish'd foes had
mourn'd.

EPODE II.

Then his triumphal tresses bound
With the dark verdure of the' Olympic grove,
With joyous banquets had he crown'd
The great quinquennial festival of Jove ;

of these required great strength and agility of body ; the second, not only strength and agility, but great courage also, since it was a very rough and dangerous exercise ; for which reason we need not wonder at the parents of Aristagoras, for being unwilling to let him enter the lists at Pythia and Olympia ; which being the most famous of the four sacred games, he was sure to meet there with antagonists, that would have put his strength and courage to the severest trial, and perhaps endangered his life. The compliment, however, which Pindar here makes to him, by saying, that he could have answered for his success, could not but be very acceptable. Castalia was a river, upon whose banks the Pythian games were exhibited ; and the mount of Saturn was a small hill planted with olives, that overlooked the Stadium at Olympia. But for this and other particulars, see Dissertation on the Olympic Games.

And cheer'd the solemn pomp with choral lays :
Sweet tribute, which the muse to virtue pays.

But, such is man's preposterous fate !

Now with o'er-weening pride elate

Too far he aims his shaft to throw,

And, straining, bursts his feeble bow.

Now pusillanimous, depress'd with fear,

He checks his virtue in the mid-career ;

And, of his strength distrustful, coward flies,

The contest, though empower'd to gain the prize.

STROPHE III.

But who could err in prophesying good

Of him, whose undegenerating breast

Swells with a tide of Spartan blood,

From sire to sire in long succession trac'd

Up to Pisander ; who in days of yore

From old Amyclæ to the Lesbian shore

And Tenedos, collegu'd in high command

With great Orestes, led the' Æolian band ?

Nor was his mother's race less strong and brave,

Sprung from a stock that grew on fair Ismenus'
wave ³.

ANTISTROPHE III.

Though for long intervals obscur'd again

Oft-times the seeds of lineal worth appear.

For neither can the furrow'd plain

Full harvests yield with each returning year :

Nor in each period will the pregnant bloom

Invest the smiling tree with rich perfume.

³ *Ismenus' wave.*] Ismenus was a river of Bœotia, of which country was Menalippus, the ancestor of Aristagoras by his mother's side.

So, barren often and inglorious pass
The generations of a noble race;
While nature's vigour, working at the root,
In after-ages swells, and blossoms into fruit.

EPODE III.

Nor hath Jove given us to foreknow
When the rich years of virtue shall succeed ;
Yet bold and daring on we go,
Contriving schemes of many a mighty deed :
While hope, fond inmate of the human mind,
And self-opinion, active, rash, and blind,
Hold up a false illusive ray,
That leads our dazzled feet astray
Far from the spring, where calm and slow
The secret streams of wisdom flow.
Hence should we learn our ardour to restrain ;
And limit to due bounds the thirst of gain.
To rage and madness oft that passion turns,
Which with forbidden flames despairing burns.

THE
SECOND ISTHMIAN ODE,

BY MR. WEST.

THIS Ode was written upon occasion of a victory obtained in the chariot-race by Xenocrates of Agrigentum in the Isthmian games; it is, however, addressed not to Xenocrates himself, but to his son Thrasybulus; from whence, and from Pindar's always speaking of Xenocrates in the perfect tense, it is most probable it was written after the death of Xenocrates; and for this reason it has by some been reckoned among the *ἑρῳϊκὰ*, or elegies, of Pindar.

ARGUMENT.

THE introduction contains a sort of an apology for a poet's taking money for his compositions; a thing (says Pindar) not practised formerly by the servants of the Muses, who drew their inspiration from love alone, and wrote only from the heart; but as the world is grown interested, so are the poets become mercenary; observing the truth of that famous saying of Aristodemus the Spartan, 'money makes the man:' a truth, he says, which he himself experienced, having with his riches lost all his friends; and of this truth (continues Pindar) you, Thrasybulus, are not ignorant, for you are a wise man; I shall

therefore say no more about it, but proceed to celebrate the victories of Xenocrates; after an enumeration of which, he passes on to the mention of the virtues of Xenocrates, whom he praises for his benevolence, his public spirit, his devotion to the gods, and his constant uninterrupted course of hospitality in all changes of fortune. These virtues of his father he encourages Thrasybulus not to conceal, through the fear of exciting the envy of mankind, and bids Nicasippus (by whom this Ode was sent to Thrasybulus) to tell him to publish it; concluding with observing, that a poem is not made to continue always like a mute and motionless statue in one place.

STROPHE I.

THEY, Thrasybulus, who in ancient days
 Triumphant mounted in the Muses' car,
 Tuning their harps to soft and tender lays,
 Aim'd their sweet numbers at the young and
 fair;
 Whose beauties, ripe for love, with rapturous fires
 Their wanton hearts inflam'd, and waken'd strong
 desires.

ANTISTROPHE I.

As yet the muse, despising sordid gain,
 Strung not for gold her mercenary lyre :
 Nor did Terpsichore adorn her strain
 In gilded courtesy and gay attire,
 With fair appearances to move the heart,
 And recommend to sale her prostituted art.

EPODE I.

But now she suffers all her tuneful train
Far other principles to hold¹;

¹ The apology which Pindar here makes for a poet's taking money for his compositions, however well-founded it may seem to be in the general corruption of mankind, will doubtless appear somewhat extraordinary; since poets, though often poor, are seldom fond of acknowledging that they write with mercenary views, because such a confession is not only inconsistent with the inspiration they commonly pretend to, but must also naturally tend to render the praises they bestow upon their patrons suspected, and consequently diminish their value. Yet, if we consider the occasions upon which these Odes were composed, as well as the persons to whom they were inscribed, we ought not, I think, to censure Pindar for taking money for them. A victory obtained in the games commonly gave birth to these songs of triumph; and they were, as it may be supposed, generally written at the solicitation of the victors themselves, who procured them to be set to music, and caused them to be sung by a chorus during the public rejoicings, which were made by their respective cities, in which, doubtless, their Odes were no inconsiderable part of the entertainment; and as the greatest number of the conquerors celebrated by Pindar were of countries and cities often very remote from and no way related to Thebes, the country of Pindar, it is evident he could have no manner of concern in their victories; and consequently no inducement, either public or private, to write upon such subjects, without being rewarded for his trouble. And if it was no disgrace in Pindar (as in my opinion it was not) to take money upon these occasions, there was no reason for his being ashamed of owning it; on the contrary, it must have been esteemed a piece of false modesty and ridiculous affectation in him to endeavour to conceal it; especially as the fact could not but have been public and notorious. As to the value of the praises bestowed by Pindar upon the persons to whom these Odes were inscribed, it must be confessed it could not have been very great; since it cannot be supposed that Pindar had any personal knowledge of far the greatest part of the conquerors, to whom he has addressed them.

And with the Spartan sage maintain,
 That man is worthless without gold ².
 This truth himself by sad experience prov'd,
 Deserted in his need by those he lov'd.

Their characters, excepting such parts of them as might have been collected from the victories they obtained, as, their agility, dexterity, strength, and courage, &c. and their wealth, inferred from their breeding, maintaining, and managing a race of beautiful, strong, and fleet horses; excepting these particulars, I say, he must have taken their characters and histories either from themselves, their friends, or countrymen, as well as the accounts of their families, genealogies, and countries, so frequently to be met with in his Odes. The chief advantage accruing to the persons celebrated by Pindar, was the having their victories, &c. recorded by a poet, whose reputation would, in all probability, not only spread their fame as far as the Grecian language was spoken or understood, but transmit it also to posterity; an advantage certainly as well worthy their ambition as the Olympic crown; and of this Pindar was no less sensible, than those persons who were desirous of purchasing it of him, and accordingly seems to have set a pretty high price upon his Odes, as may appear from the following story, related by the Scholiast upon the fifth Nemean Ode, inscribed to Pytheas of Ægina, which begins with these words, 'Οὐκ ἀνδραποποιός εἰμι', κ. τ. λ. *I am no statuary*, &c. The Scholiast upon this passage says, that it is reported, that the friends of Pytheas, coming to Pindar, desired him to compose an Ode upon the victory obtained by Pytheas in the Pancratiun: but Pindar demanding for it three drachmas [somewhat less than two shillings] they replied, 'it

was

² *That man is worthless without gold.*] In the original it is χρήματα, χρήματ' ἀνὴρ, i. e. *money, money, is the man*; or, according to our English proverb, 'Money makes the man.' The name of this Spartan sage was Aristodemus: the Scholiast informs us, that Andron of Ephesus reckoned this Spartan philosopher among the seven wise men of Greece.

Nor to thy wisdom is this truth unknown ;
 No longer therefore shall the muse delay
 To sing the rapid steeds, and Isthmian crown,
 Which the great monarch of the briny flood³
 On lov'd Xenocrates bestow'd,
 His generous cares with honour to repay.

was better to have a brazen statue of that price, than a poem ;
 and went their ways : but some time after, changing their opinion,
 they returned to Pindar, and gave him his price ; upon which,
 Pindar, a little piqued at their having so much undervalued his
 poetry, began his Ode with showing how much a poem was
 to be preferred to a statue, which could not move from the place
 where it was once fixed ; whereas a poem might be transported
 any where, and consequently divulge in many places the glory
 of the person in whose honour it was composed. The same
 thought, though somewhat differently applied, occurs in the
 latter end of the Ode, which I have here translated ; and to
 these passages Horace plainly alludes in the following verses of
 his Ode upon Pindar :

*Sive, quos Elea domum reducit
 Palma calcstes : pugilemve, equumve
 Dicit, et centum potiore signis
 Munere donat.*

I cannot conclude this note without observing, that there is
 probably an error in the sum (three drachmas) mentioned by
 the Scholiast as the price demanded by Pindar for his Ode ; for
 though some people may imagine *that* money enough for an
 Ode, yet the same persons, I dare say, will think it too small a
 price for a statue of brass : especially if the conquerors in the
 Neinean games were, like those in the Olympic, obliged by law
 to have their statues precisely of the same dimensions with them-
 selves, which is most probable.

³ Which the great monarch of the briny flood, &c.] The
 Isthmian games were sacred to Neptune, who also, according
 to the Greek mythology, was the inventor or creator of horses ;
 for both which reasons, the victory obtained by Xenocrates is
 here said to be the gift of Neptune.

STROPHE II.

Him too ⁴, his Agrigentum's brightest star,
 Latona's son with favourable eyes
 At Crisa view'd, and bless'd his conquering car;
 Nor, when, contending for the noble prize,
 Nicomachus, 'on Athens' craggy plain,
 With dextrous art controll'd the chariot-steering
 rein,

ANTISTROPHE II.

Did Phœbus blame the driver's skilful hand;
 But with Athenian palms his master grac'd:
 His master, greeted in the Olympic sand;
 And evermore with grateful zeal embrac'd
 By the great priests, whose herald voice proclaims
 The Elean feasts of Jove, and Pisa's sacred games.

⁴ *Him too*—*Latona's son*—*at Crisa view'd*, &c.] In these and the following verses, Pindar enumerates the victories obtained by Xenocrates in several games; as in the Pythian, in some games exhibited at Athens, and in the Olympic. In the second Olympic Ode, inscribed to Theron the brother of Xenocrates, Pindar takes notice of the Isthmian and Pythian crowns gained by the two brothers, whom he therefore styles copartners in immortal praise; but says, that Theron alone gained the victory at Olympia: from whence it is evident that this Ode, in which mention is made of an Olympic crown obtained by Xenocrates, was written upon occasion of another Isthmian victory gained by Xenocrates, subsequent to that mentioned by Pindar in his Ode to Theron; and consequently that the present Ode was written some time after that, and another (the sixth Pythian Ode) composed by Pindar on occasion of Xenocrates having come off victorious in the Pythian games. The date however of this Ode is uncertain; it is probable, as has been observed, that it was written after the death of Xenocrates.

EPODE II.

Him, on the golden lap of victory
 Reclining his illustrious head,
 They hail'd with sweetest melody ;
 And through the land his glory spread,
 Through the fam'd Altis of Olympick Jove^s ;
 Where in the honours of the sacred grove
 The children of Ænesidamus shar'd ;
 For not unknown to victory and praise,
 Oft, Thrasybulus, hath thy mansion heard
 The pleasing concerts of the youthful choir,
 Attemper'd to the warbling lyre,
 And the sweet mixture of triumphal lays.

STROPHE III.

In smooth and flowery paths the' encomiast treads,
 When to the mansions of the good and great
 In pomp the nymphs of Helicon he leads :
 Yet thee, Xenocrates, to celebrate,

^s *Through the fam'd Altis of Olympick Jove ; &c.*] The sacred grove of Jupiter, at Olympia, was named *Altis*. This *Altis*, as we learn from Pindar himself (Olymp. Ode x.) and his Schollast, was set apart by Hercules for a banquetting-place for those who contended, or rather conquered, in the Olympic games ; by those words, therefore,

*Where in the honours of the sacred grove
 The children of Ænesidamus shar'd ;*

Pindar means to say, that Theron and Xenocrates, the sons of Ænesidamus, gained the Olympic crown : and by the following,

For not unknown to victory and praise, &c.

he alludes to the Odes and music usually composed and sung on those occasions.

Thy all-surpassing gentleness to sing
In equal strains, requires an all-surpassing string.

ANTISTROPHE III.

To all benevolent, rever'd, belov'd,
In every social virtue he excell'd ;
And with his conquering steeds at Corinth prov'd,
How sacred the decrees of Greece he held⁶ ;
With equal zeal the' immortals he ador'd,
And spread with frequent feasts his consecrated
board.

EPODE III.

Nor did he e'er, when rose a stormy gale,
Relax his hospitable course,
Or gather in his swelling sail :
But finding ever some resource⁷
The fierce extremes of fortune to allay,
Held on with equal pace his constant way.

⁶ *And with his conquering steeds at Corinth prov'd,
How sacred the decrees of Greece he held ;]*

We are told in the Latin notes upon this passage, that Aretius (though upon what authority is uncertain) affirms, that there was a general law in Greece, requiring all, who were able, to breed horses; which, considering how scarce that useful animal was in Greece, even after the time of Pindar, is not improbable. The several kinds of horse-races in the games were certainly instituted with this view, as I have observed in the Dissertation.

⁷ *But finding ever some resource, &c.]* The original in this place is so obscure that the learned will pardon me, if I have not hit upon the right meaning.

Permit not then, through dread of envious tongues,
Thy father's worth to be in silence lost ;
Nor from the public keep these choral songs.
Not in one corner is the poet's strain
Form'd, like a statue, to remain,
This, Nicasippus, tell my honour'd host.

FINIS.





